

1902
Apr. 29
Lock D

CATALOGUE OF
THE IMPORTANT COLLECTION OF
EARLY ENGLISH & FOREIGN
**Silver and Silver-Gilt
PLATE**

Bijouterie & Objects of Art

OF

J. DUNN-GARDNER, ESQ.

*Which has been for many years past
Exhibited at the Victoria and Albert Museum,
South Kensington :*

WHICH

Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

**On TUESDAY, APRIL 29, 1902,
and WEDNESDAY, APRIL 30, 1902.**

AT ONE O'CLOCK PRECISELY.

May be viewed the Saturday and Monday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and Woods' Offices, 8 King Street, St. James's Square, S.W. A limited number of ILLUSTRATED CATALOGUES, PRICE ONE GUINEA EACH.

10 2618-091

L. 60118

CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

First Day's Sale

On TUESDAY, APRIL 29, 1902,

AT ONE O'CLOCK PRECISELY.

*The following were Exhibited at the Victoria
and Albert Museum.*

FRENCH AND ENGLISH BIJOUTERIE

OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

- 4.10.0 1 A SILVER SEAL, with an openwork mount, with scrolls, &c., set with an onyx engraved with a ship; another, similar, set with a smoked crystal engraved on three facets; another, similar, with a setting of clear crystal; another, set with an onyx, engraved with a monogram; and another, set with an onyx, engraved with a male head—*English, 18th Century* 5

- 5.10.0 2 A SILVER BOX AND COVER, the lid engraved with Cupid pointing to the Sun, and motto, "OU VOUS VOIR, OU MOURIR"—*French, 17th Century*

- 32.0.0 3 AN OVAL GOLD BOX—*French work, of the period of Louis XVI.—*
2½ in. by 1⅞ in.

The borders of the lid, sides, &c. are studded with rosettes in lighter coloured golds, the panels between closely engraved with lines and annular ornaments

57. 0.0 4 A WATCH, in silver case—*English work, first half of the 17th Century*; the movement inscribed, "HENRY GRENDON AT Y^r ROYAL EXCHANGE, FECIT"
J. Phillips
 The case is shaped as a tulip, partly gilt; the dial engraved with various flowers; through the stalk is passed a ring for suspension
3. 15. 0 5 A CANE-TOP, of silver, shaped as a skull—*probably German work of the 17th Century*; and a silver seal, with three engraved facets—*English, early 18th Century*
Parpoint
150. 0.0 6 AN OBLONG GOLD SNUFF-BOX—*French, temp. Louis XVI.* $3\frac{1}{2}$ in. by $2\frac{1}{4}$ in.
Larken
 Inlaid in the cover, the base, and around the four sides, are miniature sketches in oils of camp scenes, the composition on the cover signed "B(?) ECKE, 1664"; [these are glazed, the gold framing, hinges, &c. chased with various classic ornaments inlaid in different coloured golds]
3. 0.0 7 A JAPANESE MEDICINE-CASE OR "INRO," opening in four divisions, of gold lacquer, encrusted with a branch of cherry-blossom, on which are seated male and female golden pheasants, rocks below and groups of peonies, the whole encrusted in malachite, tortoiseshell, mother-o'-pearl and coral—*19th Century—signed, SHIBA-YAMA*
Cope
10. 0.0 8 A PAIR OF OVAL SILVER MINIATURE-FRAMES, chased with a spiral beaded ornament, and surmounted by the emblems of love—*French work, early Louis XVI.*— $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in. (measurement inside the frame)
Eyles
11. 0.6 9 A pair of frames, of similar workmanship, but of upright rectangular form— $3\frac{3}{4}$ in. by $2\frac{3}{8}$ in. (measurement inside the frame)
Gall
5. 15. 6 10 A DOUBLE SCENT-FLAÇON, of Wedgwood's blue and white jasper ware, moulded in low relief with a frieze of Amorini sporting, a small chased gold cover at either end—*English, late 18th Century*
Spaulding
21. 0.0 11 A BONBONNIÈRE, of gold, inlaid with onyx, the rim mount engraved with a leaf design; applied on the cover is a pierced and chased gold plaque with interlaced leaf-work—*French work, temp. Louis XIII.*, $1\frac{3}{8}$ in. by $1\frac{1}{4}$ in.
Carrington

- 12 A WATCH, in gold and enamelled case—*French work, temp. Louis XVI.*; the movement by François Richard

38.0.0 Gold of three colours is used in the watch-case, chased with flowers and palm-leaves; inlaid in the back is an oval enamel painted with peasant children bird-catching; the dial, &c. set with brilliants; the outer case of copper-gilt, inlaid with composition, and set with gold studs

- 13 AN OVAL GOLD SNUFF-BOX— $3\frac{3}{4}$ in. by $2\frac{1}{8}$ in.—made by Neuberg, of Dresden, 18th Century

95.0.0 The whole of the exterior is encrusted with bouquets and groups of flowers in *pietre-dure*; on the base encircled with a key-pattern; the gold ground is engraved with a series of watered lines

- 14 A SCENT-BOTTLE, of Wedgwood's blue and white jasper ware, with figures of flying Nymphs in relief, gold stopper—late 18th Century

- 15 A WATCH, in silver-gilt and rock-crystal case—*English work, of the middle of the 17th Century*; the movement inscribed "HENRY GRENDON AT Y^E EXCHANGE FECIT"

48.0.0 It is simply constructed, being of octagonal-oblong form; the crystal faceted; the dial of silver, engraved with tulips, &c., applied to a gilt ground; ring above for suspension—in shagreen case, studded with silver rosette-headed rivets

- 16 A WATCH, in gold and enamel case—*English work, of the latter part of the 18th Century*; the movement by Rugg and Thaine, of London, No. 529

100.0.0 To the watch is attached a chatelaine, partly of gold. The back of the watch and a portion of the chatelaine inlaid with minute panels of hair-work, emblematic of Love and Friendship, encircled with brilliants; the ground is of crimson translucent enamel, framed in black and white—metal-gilt outer case to the watch

- 17 A SILVER MEDAL, of Clementine Sobieski, wife of the old Pretender, dated 1719—signed OTTO HAMEPANI— $1\frac{1}{8}$ in. diam.

- 18 A WATCH, SCENT-BOTTLE AND PATCH-BOX, combined, in gold and enamelled vase-shaped case; the movement of the watch by Breguet, of Paris— $3\frac{1}{2}$ in. high

The gold case is shaped as a classic urn, the small scent-flacon contained in the cover, and the patch-box in the foot; the surface variously decorated with translucent blue and opaque white enamel, with floral ornaments in reserved gold; the dial set round with pearls—and with the gold and enamel key

- 19 A SILVER-GILT PENDANT, in the form of a rayed cross, containing a watch in the centre; made by Gottfridt Torboch, of Munich— $3\frac{3}{4}$ in. by $2\frac{1}{2}$ in.—17th Century

The cross itself is of rock-crystal, containing the gilt and engraved watch-mount, framed in a pierced silver-gilt setting, with rays, &c. set with crystals and garnets; at the base of the cross, on the back, is a small circular box and cover (probably to contain a relic); a loop for suspension above

- 20 A PAIR OF DESSERT-KNIVES— $7\frac{3}{4}$ in. long—French work, temp. Louis XVI.

One blade is of steel, signed GAVET, the other of gold; the handles are of gold, chased and worked with designs in gold of various tints, and further enriched with narrow bands of mother-o'-pearl inlaying—in a green shagreen case

- 21 A REPEATING WATCH, in double gold case—English work, temp. George II.—signed by the artist PARBURY; the movement by John Latham, of London

The outer case has a panel in the centre, embossed in low relief, and chased with figures of Amorini, festooning a strapwork frame with a garland of flowers; around this are four medallion heads, with small panels minutely engraved and pierced between; this fine ornamentation is repeated upon the inner case; the dial of gold; attached is a metal-gilt chatelaine, probably of French work—temp. Regence

- 22 A SCENT-CASE, of ivory and gold— $2\frac{1}{8}$ in. by $2\frac{3}{4}$ in.—French work, temp. Louis XIII.—XIV.

The case is of ivory, shaped as a small three-lobed box, the cover carved with the double figures of boys and a form of scrollwork, from which issue hounds, stained and painted; the whole is enriched with inlaid plaques of gold, engraved with strapwork, masks and griffins; the interior is fitted with three small glass scent-flacons, with gold tops and a gold funnel

- 23 AN OVAL GOLD SNUFF-BOX, of the period of Louis XVI.— $3\frac{1}{2}$ in.
by $1\frac{3}{4}$ in.

68.0.0

The cover, sides and base have panels of trophies, flowers and fruit, inlaid in shades of gold and silver upon a matted field, bordered by a form of strapwork engraved with scrolls and sprays of flowers

J. Serres

- 24 AN ÉTUI, of matrix-of-amethyst, of the period of Louis XV.—
 $4\frac{1}{4}$ in. high

100.0.0

It is formed on the principle of a terminal bust of a man, open below the shoulders, disclosing many implements of gold, &c.; the mounts on the exterior are of waved gold; the collar and band of the hat in small brilliants

Cunnington

- 25 A LOUIS XVI. OBLONG GOLD SNUFF-BOX— $3\frac{1}{4}$ in. by $2\frac{3}{8}$ in.

820.0.0

Each facet is inlaid with an oblong octagonal enamel, by Hamelin (dated on the top panel 1728), painted with groups of roses and other flowers; the field is of a steel-grey translucent enamel, with a "tabouret" design of stripes; the borders and framing of gold, engraved with various ornaments

Seligmann

- 26 AN OVAL GOLD SNUFF-BOX, made by Neuberg, of Dresden—
 $3\frac{5}{8}$ in. by $2\frac{3}{4}$ in.—18th Century

82.10.0

The whole of the exterior inlaid with bouquets of roses, iris and other flowers in *pietre-dure*, bordered by a key-pattern on the classic principle

K

- 27 AN OVAL GOLD SNUFF-BOX, made by Neuberg, of Dresden—
 $3\frac{3}{8}$ in. by $2\frac{1}{2}$ in.—18th Century

160.0.0

The sides and cover inlaid with views of an Italian garden, with terraces, balustrades, vases and fountains in *pietre-dure*; the base engraved with a view of a Roman arch in an extensive landscape; the borders chased with a Louis XVI. ornament

A. Wertheimer

- 28 THE HILT OF A SMALL SWORD, in bright chiselled steel— $6\frac{1}{2}$ in.
high—French work, of the Regence period

29.0.0

The hilt is of the usual small sword form, with an oviform pommel, knuckle-guard, single quillon ending in a lobe, pas-d'âne and double shells; the whole elaborately chiselled with subjects from La Fontaine's Fables; many of the compositions bordered by scrollwork and shells

C. Davis

- 85.0.0 29 A FLAT RECTANGULAR SNUFF-BOX, of tortoiseshell, mounted with gold— $3\frac{1}{4}$ in. by $2\frac{3}{8}$ in.—*French work, of the period of Louis XIV.* C Davis

The hinges and sides of the box are of gold, enamelled *en plein* with a characteristic Louis XIV. ornament; the cover inlaid with a panel of light tortoiseshell picqué with gold with figures of Venus and Cupid surrounded by branches of formal leafwork, with birds and insects; the base also of tortoiseshell, decorated in a like manner

- 200.0.0 30 A GOLD WATCH, JEWELLED AND ENAMELLED—the case of *English work, second half of the 18th Century*; the movement of more recent date, by William Anthony, of London, No. 1724 J

It is oval in form, with a white enamel dial, bordered by a row of pearls; delicate adjustable hands of gold; the back of the case is enamelled dark translucent blue, with a narrow band of pale lavender, having alternate white and translucent crimson dots framing a design executed in rose-diamonds; the whole surrounded by a row of pearls

- 80.0.0 31 A CIRCULAR SNUFF-BOX, of early Dresden porcelain, the exterior decorated with Chinese figures and buildings in gold upon a mirror-black ground. The interior of the lid is painted in gold and polychrome with a Chinese subject; the mounts of gold in three colours, with groups of foliage and diaper ornaments Eggs

- 75.0.0 32 A REPEATING WATCH, in double gold case—*English, middle of the 18th Century*; the movement by J. Snelling, of London

The outer case is chased around the border with scroll-shaped panels introducing various animals in opaque enamel, between which are smaller panels pierced with interlaced scrollwork; the reserved portion in the centre has sprays of flowers and birds also in opaque enamel upon a matted ground; the inner case delicately pierced and engraved with floral scrollwork

See Illustration C Davis

- 50.0.0 33 AN OVAL GOLD SNUFF-BOX—*French, of the period of Louis XV.* — $2\frac{1}{4}$ in. by $1\frac{5}{8}$ in.

In the lid and case are enamelled *en plein* baskets of flowers, with a border of a waved riband design in translucent blue; around the sides a series of interlaced rings forming a continuous frieze in translucent blue and green, bordered by small key-patterns J

192.

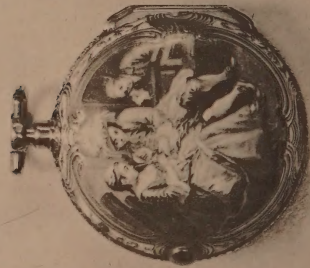


32.



37.

35.



34.

34 A WATCH, in gold and enamelled case—*French, of the period of Louis XV.*; the movement by Baptiste Baillon

60.0.0 The back of the case is enamelled *en plein* with a composition of three figures illustrating "The Music Lesson," after Boucher; engraved gold borders, with panels of pale yellow enamel painted with sprays of various flowers

See Illustration

Schymann

35 A GOLD ENAMELLED WATCH—painted by Huand, the elder, of Geneva, the movement by Lucas, of Amsterdam—*first half of the 17th Century*

117.0.0 The centre of the dial and the back of the case are painted with a cavalry encounter; around the edge four small oval panels with landscapes and ruins in strapwork borders on a dark blue ground, and signed by the artist in an oval cartouche; the interior of the case is painted with an extensive landscape with ruins and figures—in shagreen outer case picqué with gold

See Illustration

Egger

36 AN OVAL GOLD SNUFF-BOX, of the period of Louis XVI.— $2\frac{1}{8}$ in. by $2\frac{1}{8}$ in.

195.0.0 The exterior of the box is overlaid with a form of coral-colour composition, divided into panels by thin bands of gold engraved with various small ornaments; the whole of the cover is occupied with an enamel miniature with a composition of figures after D. Teniers, representing peasants carousing

See Illustration

Hamburger

37 AN ÉTUI, of gold and enamel—*French, of the period of Louis XVI.*— $3\frac{3}{8}$ in. by 2 in.

510.0.0 It is of gold, engraved with wreaths of laurel-foliage and other ornaments, both sides entirely occupied with plaques of enamel painted with oval panels of figures in colours from the Italian pantomime, framed by garlands of laurel-foliage, pateræ, &c. in grisaille bound with pink ribands on a background of neutral tint

See Illustration

C. Davis

OBJECTS OF ART

OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH
CENTURIES.

18. 0. 0
38 A MINIATURE COFFRE, in imitation of a marriage casket—*German work, first half of the 17th Century*— $3\frac{1}{8}$ in. by 2 in.

The cover is domed, with a loose handle in the centre, applied moulding stamped with a minute annular frieze; the lock-escutcheon formed as a Cherub's head; the whole engraved with oval panels of figures in strapwork borders on a groundwork of scrolls; the bottom is engraved with a coat-of-arms and the initials E.H.S.—on four spherical feet

Solchman

14. 0. 0
39 A RELIQUARY, of rock-crystal, of flattened oval form, containing in the centre an oval miniature of the Adoration of the Shepherds and the Crucifixion; applied around the edge are ten small miniatures of Saints; the framing both of these and of the centre miniature is of silver-gilt, simply incised with lines— $4\frac{1}{8}$ in. by $3\frac{1}{2}$ in.—*Italian work, 17th Century*

Lewis

9. 19. 6
40 A SPOON AND FORK, OF IVORY—*Tyrolese work, 17th Century*

The handle of the fork is hinged in the centre, and formed as a column with a Corinthian capital, into which screws a toothpick, the handle of which is formed as a small statuette of the Virgin and Child; the fork is three-pronged, finishing above in a terminal female bust; on to the prongs of the fork fits the bowl of the spoon, which could be detached at pleasure; it is carved in low relief with an oval panel with Christ Bound in the Temple, the Lamb of Saint John, and vases of flowers

J. Phillips

60. 0. 0
41 A GROTESQUE IVORY FIGURE, painted, representing a corpulent Spaniard, in black coat and silver buttons, on his head a night-cap, his toes turned in, and bow-legged, holding out a small horn snuff-box. The head takes off and forms a receptacle for snuff, which can be taken out with a spoon which is in one with the right hand—on walnut-wood pedestal, containing a small drawer— $11\frac{1}{4}$ in. high—*early 18th Century workmanship*

From the Londesborough Collection

Standing

- 42 A SPOON AND FORK, of rock-crystal, with gold mounts—Goa work, 17th Century

11. 10. 0

The handles are faceted, and finish at the pommels in hounds' heads; the bowl of the spoon shell-shaped; triple-pronged fork; the gold mounts are oriental in character, with applied trefoil set with cabochon rubies set between with sapphires

J. Phillips

- 43 A STATUETTE, of silver-gilt—1 $\frac{3}{4}$ in. high—Flemish, first half of the 16th Century

14. 0. 0

The statuette represents some female Saint, holding on her right arm the Infant Saviour, in her left hand a small figure of the Virgin, crowned; a loose ring above and below

Kanding

- 44 THREE SMALL PLAQUES OF MOTHER-O'-PEARL, mounted in a metal-gilt folding triptych pendant—1 in. by $\frac{7}{8}$ in. when folded—the plaques German work of the 15th Century

12. 0. 0

The plaques are respectively carved and pierced with Christ Entering Jerusalem, The Scourging, and The Deposition from the Cross; showing beneath the piercing a background of silvered talc; the exterior of the case is engraved with arms and cipher of Louis XVI. when Dauphin

Ready

- 45 A CHOPPER, the head and haft of iron, etched with a formal scrollwork, and gilt; the grip of ivory, carved as a female figure, helmeted and draped, the details of the costume etc. incrustated brass and stained ivory—Italian work, late 16th Century

15. 0. 0

J. Phillips

- 46 A SILVER BALSAM-BOX, with gilt interior—4 in. by 2 in.—German, 17th Century

44. 0. 0

It is shaped as a book, opening on a hinge from the back, and containing in the interior two small partitions with a separate tablet, engraved with the various names; the exterior engraved with two laurel-pattern frames, one containing a coat-of-arms with the initials C.A.E.P.; fastened to the top is a small scent-bottle with a screw lid, attached by a chain to the securing-pin

Zall

- 47 A PAIR OF KNIFE-HANDLES, of silver—engraved in the manner of SIMON DE PASSE—Flemish, 17th Century

28. 0. 0

On either handle are engraved four panel subjects from Scripture history on a groundwork of floral ornaments; above are four oval panels with female figures, emblematical of the four elements

J. Phillips

60. 0. 0 48 A POMANDER, of silver, partly gilt— $2\frac{1}{4}$ in. high—*German, middle of the 17th Century* Cuckton

The body is spherical, opening into eight segments, hinged at the base, each segment having a small sliding cover, engraved with the name of the spice or scent it is intended to contain; the top unscrews, and is fitted with a spoon; the exterior is engraved with four circular panels with figures of Pomona, Neptune, Venus and Bacchus; fruit on the groundwork

22. 0. 0 49 AN OVAL SILVER MEDALLION, embossed and finely chased with a profile female bust, the hair drawn back and dressed in a fanciful classic manner; around is engraved the inscription NE·GLORIERIS·IN·CRASTINUM, a cipher signature ↓ and the date 1612 below— $2\frac{1}{4}$ in. by $1\frac{7}{8}$ in. Whelan

7. 10. 0 50 AN OVAL SILVER MEDALLION OR BADGE, having in low relief on one side, a bust of King Charles I.; and on the other, that of Henrietta Maria, signed by the artist, T. RAWLINS; the whole framed by a formal laurel-wreath, bound with strapwork— $1\frac{7}{8}$ in. by $1\frac{1}{2}$ in. P. J. Phillips

22. 0. 0 51 A SEAL, with a gold cameo portrait of Francis I. of France; and a silver intaglio portrait of the same monarch on the reverse side; a semicircular ring is attached by two rivets—probably French work, of the first half of the 16th Century

The King is represented in profile facing the right; clean-shaven, the hair cut to the nape of the neck and turn under; the bust is turned to three-quarter view, wearing a classic breastplate, and with a toga draped over the right shoulder

See Illustration Durlacher

26. 0. 0 52 A CIRCULAR PENDANT RELIQUARY, of silver-gilt, opening on a hinge, enclosing a Greek cross in silver, which in turn encloses a relic— $1\frac{3}{8}$ in. diam—probably German work, of the early part of the 15th Century

On one face of the case, chased in relief, is the Crucifixion; on the reverse side Saint Christopher bearing the Infant Christ, with Saint Catherine and Saint Barbara; the field engraved with cross-hatching; it is hinged below, and with a pin fastening the trefoil-shaped ring for suspension above

See Illustration Harding



52.



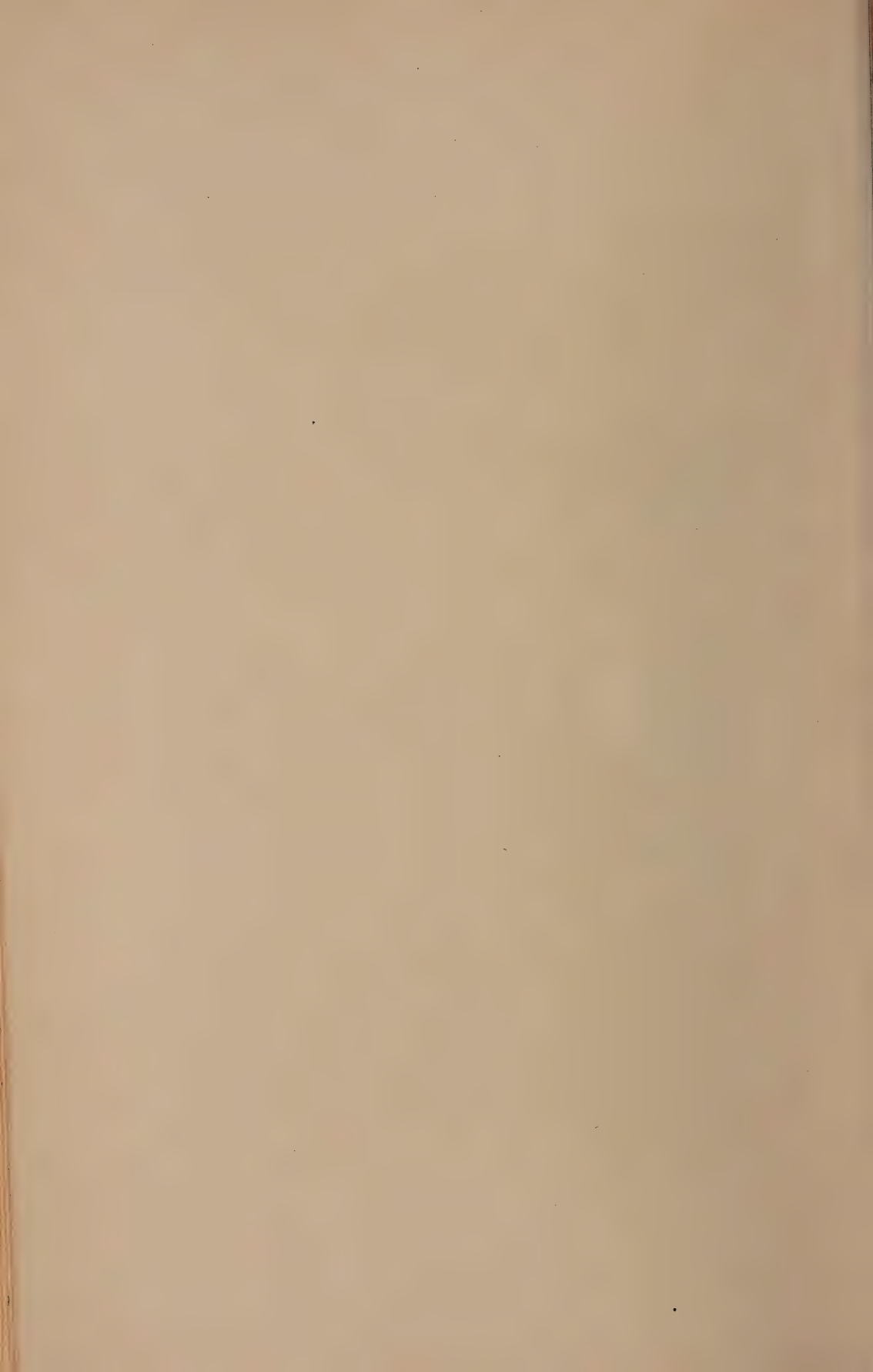
53.



51.



59.



- 53 A CIRCULAR PENDANT, OR RELIQUARY, of silver, partly gilt—
2¼ in. diam.—German, first half of the 16th Century

40. 0. 0

It is formed of a circular silver plate, on one side of which is applied an embossed and chased silver relief of the Annunciation, and on the reverse side a relief representing the Mass of Saint Gregory; the frame is composed of a close spirally twisted branch of thistle-like foliage; a ring at the top for suspension

See Illustration

Standing

- 54 AN OVAL RELIQUARY, of rock-crystal—3 in. by 2½ in.—Italian,
late 16th Century

7. 0. 0

It is composed of two oval plaques of rock-crystal, with convex exteriors placed together face to face; hollowed in the interior with a heart-shaped receptacle for the relic, engraved above which is the word HUMILITAS surmounted by a crown, the accepted cognoscence of the Borromeo family, and the motto of Saint Carlo Borromeo; in a silver framing, with small cabled ornaments

Gall

- 55 AN ENGRAVED MEDALLION, of silver-gilt—2¼ in. diam.—German
work, of the first quarter of the 16th Century, initialed $\frac{I}{H}$

30. 0. 0

The Virgin is represented standing upon a crescent moon, beneath which is the crouching figure of Satan; she holds the Infant Christ in her left arm, partly shielding him in the ample folds of her drapery; in her right hand she holds a sceptre; her head is inclined towards the left and gently rests upon that of the Infant; two flying Cherubs above support the crown over the head of the Virgin, whilst two Angels in adoration kneel at her feet; the whole composition is bordered by clouds and Cherubins which gradually fade into the auriol that forms the background of the central figure

Bramel

- 56 A WAFER OR PATCH-BOX, of silver—2½ in. diam.—French work,
of the period of Louis XIII.

26. 0. 0

It is flat and circular, finely engraved on one face with three circular medallions containing mottoes and subjects connected with love; the ground occupied with martial, musical and amatory trophies, also scroll-work; on the reverse side in the centre, a reversed cipher monogram, bordered by Amorini sporting among foliage and upholding a wreath of roses

Melan

- 57 A SILVER EWER, of ancient Greek work—5¼ in. high

115. 0. 0

The body is oviform, with a slender neck and open lip; a flat handle issues from the lip, rising above and then falling to body, where it finishes in a heart-shaped panel chased with a formal honeysuckle; around the body is stamped a small frieze with a duplicated honeysuckle ornament above, and below double incised lines

Sprink

52. 0. 0
58 AN IVORY DIPTYCH—3 in. high by $4\frac{3}{4}$ in. wide when open—French work, of the latter part of the 14th Century

One wing is carved in high relief with the Virgin and Child, with Saint John and Saint Catherine, the other with the Crucified Saviour, the Virgin and Saint John: these are beneath Gothic canopies; the exterior is bound with copper hinges and clasps

See Illustration

Carrington

1950. 0. 0
59 A TRIPTYCH, of box-wood—5 in. high, 6 in. long—with the outstretched volutes—probably English work, end of the 14th Century

In the centre, carved in relief, is the Crucifixion with the Virgin and Saint John, on the left Saint John the Baptist, and on the right Saint John of Beverley as a monk with a bishop's crozier; each subject is beneath an elaborate Gothic canopy with crocketed gables, supported by gargoyles and introducing the Signs of the Evangelists; the whole groundwork variously decorated with diaper and interlaced foliage designs in low relief

See Illustration

Durlacher

480. 0. 0
60 AN IVORY POLYTYCH— $5\frac{1}{4}$ in. high, $5\frac{3}{4}$ in. wide—with the outstretched volutes—French work, of the middle of the 14th Century

In the centre, carved in almost full relief, is the figure of the Virgin crowned and seated upon a throne, facing somewhat towards the left; in her right hand she holds a rose, whilst with her left she supports the Infant Saviour, who stands upon her left knee, His right hand raised in benediction; this group is beneath an arched canopy, supported at the sides by delicate slender columns; the volutes on either side are doubly hinged, so they may the better enclose the shrine; they finish above in crocketed gables; the wings are carved in relief with four subjects: The Annunciation and Salutation, The Nativity, The Adoration of the Magi, and the Presentation in the Temple—mounted with small silver hinges, &c.

See Illustration

Dr



14.

58



FOREIGN SILVER AND SILVER-GILT

OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

oz. dwt.

42. 0. 0
61 A BEAKER, with open lip and applied moulded foot, stamped with an egg-and-tongue ornament; around the lip are fully engraved a series of oval medallions with the story of Tobit and the Angel, and with quotations from the Scripture between these panels in interlaced scrollwork, swags of fruit and flowers and strap ornaments— $7\frac{1}{8}$ in. high—*Dutch work, about* 1670 12 15

Spink

12. 0. 0
62 A BEAKER, with out-curved lip, on applied foot, stamped with a small frieze of ornament, and with engraved strapwork bands and three medallion heads in borders of elaborate scrollwork— $4\frac{1}{8}$ in. high—*German work, middle of the 17th Century* 3 18

Bossard

140. 0. 0
63 A SCENT-BURNER, shaped as the figure of a Turk sitting cross-legged, smoking; the cushion upon which he sits is in reality the receptacle for the scent, which is heated by a small spirit lamp, shaped as a citron worked into the stretcher of the Queen-Anne-like stool, on which rests the cushion; the evaporated scent issues from the bowl of the pipe—9 in. high—*probably French, late 17th Century* 33 19

Harding

70. 0. 0
64 A TAZZA—7 in. high, 8 in. diam.—with the Rotterdam mark—*early 18th Century* 16 4

Bossard

The cup is shallow, embossed in relief and chased with Christ and the Woman of Samaria; the stem is oviform, embossed and chased with leaves, the foot circular, finely moulded in low relief with various vegetables; the lowest moulding is stamped with an egg-and-tongue ornament

oz. dwt.

210. *o.c.* 65 A TWO-HANDLED BOWL AND COVER, with double monster handles; the whole surface most elaborately embossed with griffins and other winged beasts, introducing two oval panels, containing compositions of Nymphs and Satyrs, after Rubens; it rests on four small embossed feet, which are formed as grotesque heads; the cover has embossed upon it in full relief the figure of a griffin, the groundwork of grotesque mask design— $3\frac{3}{4}$ in. diam., 4 in. high—in all probability the work of Van Vianen of Utrecht, 17th Century

See Illustration

Durlacher 7 16

46. *o.c.* 66 A PAIR OF STIRRUPS; the treads oval and pierced with a trefoil; the upper parts formed as an inverted letter U, chased with oval cartouche, scroll and shellwork, inscribed, MARÉCHAL DE VITRY, 1625—*Votkins*
 $7\frac{1}{4}$ in. high, $4\frac{5}{8}$ in. wide—Paris hall-mark (Etienne Ridereau), 1684–1687 46 7

20. *o.c.* 67 A BOTTLE, in the form of a game-cock, chased and parcel-gilt—on chased oval plinth— $8\frac{1}{2}$ in. high—*gall*
 German, 18th Century 12 14

210. *o.c.* 68 A SILVER-GILT DRINKING-CUP AND COVER, in the form of an owl, standing on a perch, engraved, and on circular plinth, chased in relief with masks, dolphins, groups of fruit and shields— $8\frac{3}{8}$ in. high—Nuremberg, early 17th Century 15 5

Hamburget

15. *o.c.* 69 A PAIR OF SILVER-GILT ROSEWATER-SPRINKLERS AND STANDS: the bodies are spherical, and with slender tapering necks; the whole surface is chiselled in low relief with foliated scrolls and flowers, under Oriental influence—probably Turkish or Circassian, early 19th Century 56 18

Guinness

oz. dwt.

68. 0.0 70 A DRINKING-VESSEL AND COVER, partly gilt, shaped as the figure of an elephant, bearing a castellated howdah, in which is the figure of a Roman warrior: this forms a cylindrical drinking-cup; the eyes of the elephant set with coloured stones; at the end of its trunk is a whistle— $14\frac{1}{2}$ in. high—German (probably Saxon) work, 17th Century

53 15

C Davis

72. 0.0 71 A TANKARD AND COVER, parcel-gilt, with cylindrical barrel engraved with four subjects from the history of Joseph and inscription, the foot engraved with a band of foliage, and the cover with a shield-of-arms and the initials A.R.L.P.S., beaded ornament on the handle—6 in. high—German or Dutch, 17th Century

13 0

See Illustration

Bartard

115. 0.0 72A SWEDISH TANKARD, parcel-gilt— $6\frac{1}{2}$ in. high—Christiania hall-mark, late 17th Century

36 2

The barrel of cylindrical form, with outer cover of silver; embossed and boldly chased with a subject of Perseus and Andromeda, resting on three spherical feet chased as groups of fruit and foliage, the handle of scroll form, chased and surmounted by a billet of similar form to the feet; on the cover is applied a circular silver plaque also embossed with the figures of Mars, Venus and Cupid in a landscape with architecture; in the interior of the cover is a convex plaque engraved with a shield-of-arms and inscription

Selegmann

440. 0.0 73 A SILVER-GILT DRINKING-CUP AND COVER, formed as the figure of a rearing bull—German (Nuremberg), made by Hans Keller (master in 1582)

18 18

C

Harding

- 74 A STANDING CUP AND COVER, forming a pair of cups,
entirely of silver-gilt— $17\frac{1}{2}$ in. high—Nuremburg
hall-mark, about 1630

oz. dwt.

40 19

Each cup has a bowl of depressed globular form with incurved edge, and with a short cylindrical lip; the knob is vase-shaped, resting on a cylindrical base swelling below into a melon-like form, which in turn rests on a spreading circular foot; each bowl has embossed and chased upon it three circular panels with full-faced portrait busts of biblical monarchs; between these are the oval bosses, each chased with a representation of fruit, the groundwork coarsely panelled; the cylindrical lip delicately etched with a scroll and strap design; the ornamentation of the base repeats that on the bowl; the knob finely chiselled in low relief with shields, each bearing a lion's mask, supporting festoons of drapery on a field of strapwork with a matted background

See Illustration

Schumann

- 75 A BEAKER AND COVER, of silver-gilt, with trumpet-shaped lip and applied spreading foot, made by Gasper Falck, of Baden, in 1592—16 in. high, $6\frac{3}{4}$ in. diam.

42 9

Around the upper portion of the body is engraved a double band of the shields-of-arms of the various German states and with the name of the Electors, a long German inscription round the lip; the base embossed with a band of bold egg-and-tongue ornament and a small stamped frieze; two inches above that is an applied collar with a deep convex moulding chased with fruit in strapwork; an inscription in pricked characters has been added in 1662

See Illustration

Bass and

- 76 A TANKARD, of ivory, with silver-gilt mounts— $11\frac{1}{2}$ in. high—German, 17th Century

The ivory drum is carved in low relief with a huntsman approaching a group of Nymphs (Diana and Actæon?); the cover surmounted by an ivory group of two small boys; the silver-gilt rim, foot, cover and scroll-shaped handle embossed, chased and matted with birds, foliage, &c.; the billet is shaped as a winged caryatid

C Davis



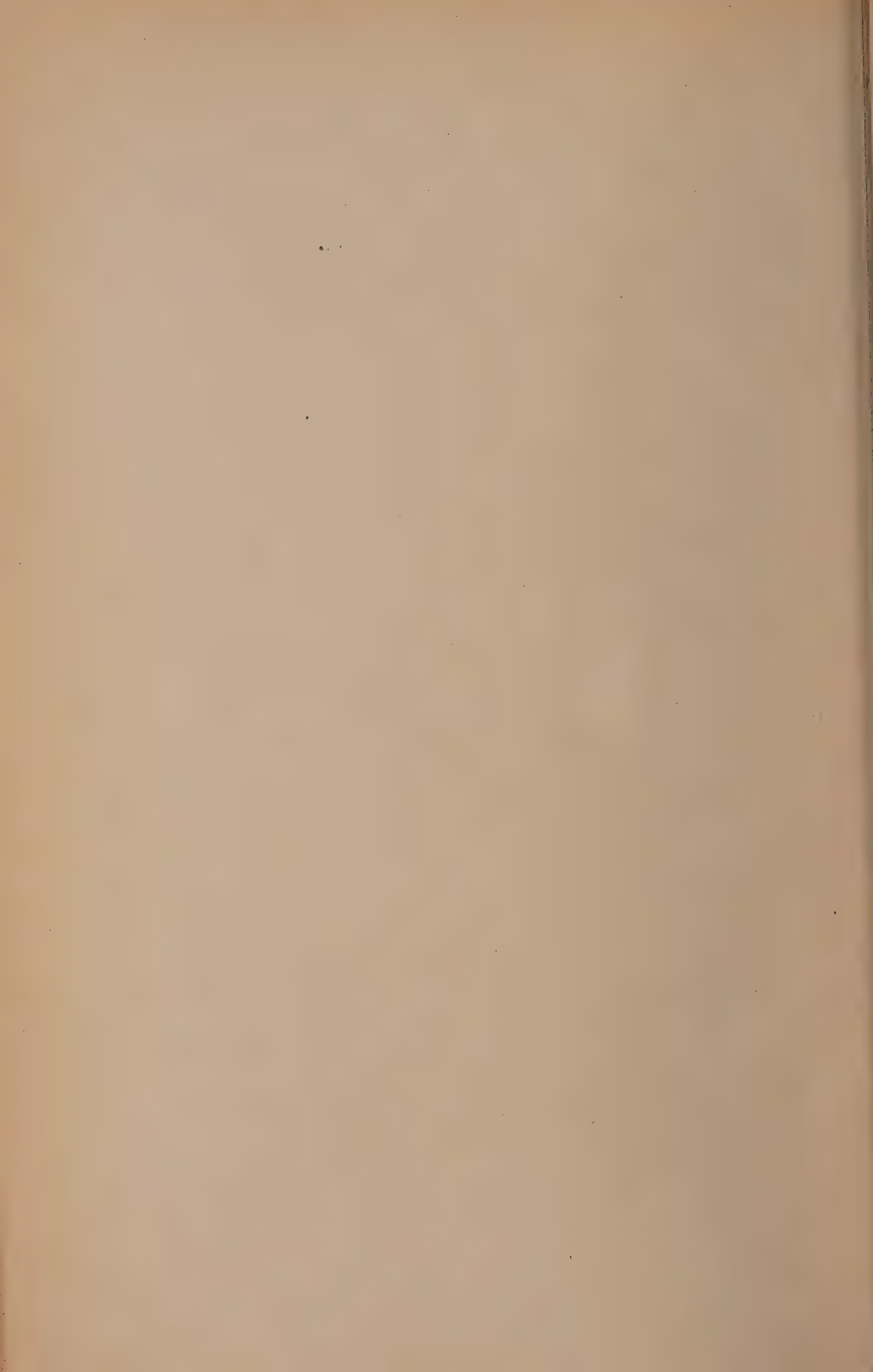
74.



75.



74.



ENGLISH SILVER PLATE

OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH
CENTURIES.

At per Oz.

		oz. dwt.		
4.19.2	77 A SET OF SIX COFFEE-SPOONS, the bowls stamped with baskets of flowers in relief, the handles with Amorini and scrolls— <i>London hall-mark, temp. George II.</i>	3	4	3 1/2 Letts
5.2.0	78 TEN FEATHERED-EDGE COFFEE-SPOONS, with leaf-pattern bowls— <i>London, circa 1766</i>	5	2	20/ Phillips
10/.	79 A PAIR OF GEORGE II. SALT-SPOONS, the handles finishing in a twisted whip-like form, the bowls engraved with crests— <i>English or Irish work, 18th Century</i>	0	14	Laking
11.9.7	80 A PAIR OF GEORGE III. BEEFSTEAK-TONGS, engraved with crest on the top— <i>London hall-mark, 1813</i>	8	4	2 1/2 Dicker
57.9.8	81 A GEORGE III. GRIDIRON, channelled to receive the gravy which runs into a cylindrical tube at the side, with spout at either end— <i>London hall-mark for 1806—maker's mark T.R.</i>	35	14	2 1/2 Arthur & Co
16.2.6	82 A RING-CASE, formed as the model of a safe, with four internal drawers closed by folding doors; attached to the top is the model of a despatch-box engraved with the words SVVM OVIVQE; the doors and sides panelled, small loose handles at the sides— <i>probably of American make—6 1/2 in. high</i>	48	0	7/6 Kolkman
1.19.4	83 A CYLINDRICAL MUG, the handle formed as a bamboo-branch, with sprays of leaves and insects in the ground matted— <i>3 3/4 in. high—probably the work of Tiffany, of New York</i>	8	15	4 1/6 Pinter

oz. dwt.

15. 14. 6 84 A SMALL TANKARD AND COVER, with spout, scroll handle and spiral billet, on three lion's-claw feet—*London hall-mark* 1727, engraved at later date with four shields-of-arms, scroll foliage and inscription— $5\frac{7}{8}$ in. high 11 13 27½
See Illustration Mallett
33. 3. 9 85 A VASE-SHAPED COFFEE-POT, chased with festoons of flowers tied by ribands, the lower part fluted and chased with wheat-ears, shells and foliage on the spout—1768—*maker's mark* C.W. Agnew . 29 10 22½
21. 0. 10 86 A GEORGE III. HOT-WATER JUG, with pear-shaped body, fluted in bands and chased below the spout with a shell ornament—*London hall-mark*, 1771—*maker's mark* C.W. Webster . 22 15 18½
68. 12. 9 87 A GEORGE II. SPIRALLY-FLUTED CANISTER AND COVER, chased with alternating bands of flowers, overlapping shell ornaments and plain spirals, the knob formed as a bunch of flowers, gadrooned borders, by John Swift, of London, 1755—6 in. high Cap Moon 15 12 88½
8. 2. 5 88 A GEORGE III. MILK-JUG, with egg-shaped body, applied foot, and reeded ornaments on the neck— $5\frac{1}{2}$ in. high —*London hall-mark*, 1763—*maker's mark* T.I. Arthur & Co. 11 12 14½
46. 0. 8 89 A GEORGE II. MILK-JUG, of depressed oviform, simply moulded lip, and handle of circular section, by John Wirgman— $4\frac{1}{4}$ in. high—*London hall-mark* for 1748. 14 17 62½
20. 3. 2 90 A GEORGE II. CREAM-JUG, of nearly similar form— $3\frac{1}{8}$ in. high—*London hall-mark* for 1730—*maker's mark* G.R. (?) crowned with four pellets J. S. Wood 5 12 72½
158. 18. 6 91 A GEORGE I. TEA-POT, STAND, AND LAMP. It is of octagonal form with simply moulded ornaments, conical cover, surmounted by a pear-shaped handle—tripod stand, on small hemispherical feet—turned ivory handle— $8\frac{1}{2}$ in. high—*London hall-mark* for 1715—*maker's mark* W.A. 24 9 30½
J. Phillips

oz. dwt.

117. 0. 0
92 A SMALL TEA-URN, with oviform body and branch handles on which are seated birds; square-shaped base with pierced scroll border and feet. The body embossed and chased with trailing sprays of flowers, and with large acanthus leaves round the base and on the cover; the spout terminating in a monster's head—the whole surmounted by a small conical vase—14 in. high—made by D. Smith and R. Sharp, of London, 1784

39 0 60/.

Egle

12. 10. 9
93 A GEORGE III. BEER-JUG, with plain barrel-shaped body and reeded neck—London hall-mark for 1760—made by W. Shaw and W. Priest

14 15 17/.

Philpot

12. 8. 10
94 A GEORGE II. BEER-JUG, with oviform body and open scroll handle—plain reeded border—London hall-mark, 1756

11 17 21/.

Parbpoint

82. 18. 6
95 A GEORGE III. LARGE PLAIN BEER-JUG, with oviform body, scroll-shaped bow and palm-leaf chiselling beneath the lip, engraved with a shield-of-arms—10½ in. high—London hall-mark for 1767—probably by John Pollock

53 10 31/.

L

41. 9. 3
96 A LARGE FLAGON, with cylindrical neck and melon-shaped body; the neck and body fluted upon a groundwork that is matted; beneath the spout are applied the Royal Arms of England—scroll-shaped handle—19 in. high—London hall-mark, 1756

122 17 6/9

Jervier

32. 12. 10
97 A PAIR OF GEORGE III. TABLE-CANDLESTICKS, with fluted vase-shaped stem and circular foot, chased with festoons of laurel foliage and sprays of acanthus leaves upon the base moulding—11½ in. high—London hall-mark for 1774—maker's mark P.D.

54 8 12/-

D Davis

oz. dwt.

- 27.5.6 98 A PAIR OF GEORGE III. TABLE-CANDLESTICKS, with
vase-shaped stems and circular bases, finishing in
shaped gadrooned borders, entirely embossed and
chased with bat's-wing fluting— $11\frac{1}{2}$ in. high—*D Davis*
London hall-mark, 1765—made by E. Romer . 49 12 $\frac{11}{16}$
- 28.14.0 99 A PAIR OF QUEEN ANNE TABLE-CANDLESTICKS, on
plain vase-shaped stems and round feet, with
moulded borders— $7\frac{1}{4}$ in. high—*Crichton*
London hall-mark for 1708—by Nath. Lock . 20 10 $2\frac{3}{4}$
- 10.5.9 100 A JAMES II. SMALL SPHEROIDAL TEA-POT, with
straight spout, finely engraved with a narrow band of
classical ornaments and an interlaced cipher con-
tained in a circular panel— $3\frac{3}{4}$ in. high—*Wsher*
London hall-mark, 1686, maker's mark T.E. with a fleur-de-lys
above, mullet beneath . 9 7 $2\frac{1}{2}$
- 6.6.0 101 A CYLINDRICAL COFFEE OR CHOCOLATE-POT: the en-
tire surface matted; applied round the base is a
stamped moulding of egg-and-tongue ornament, the
billet chased with a mask, the cover surmounted by
a maiden's head—9 in. high—maker's mark I.W. with
a heart below . *Webster*
15 15 $\frac{8}{16}$
- 28.11.7 102 A NEST OF TWO WILLIAM AND MARY PLAIN TUMBLER
CUPS, delicately pricked with initials— $2\frac{3}{4}$ in. by $2\frac{7}{8}$
in. diam.—*Crichton*
London hall-mark, 1688, maker's mark I.S.
monogram in oval dotted shield . 7 16 $7\frac{1}{4}$
- 112.16.9 103 A WILLIAM AND MARY CASTER, of cylindrical form,
with spreading applied base, embossed with a
gadrooning; the same ornamentation is repeated
upon the top, where it finishes in a vase-shaped
finial; the piercings shaped as hearts, trefoils, &c.
— $7\frac{1}{2}$ in. high—*S*
London hall-mark, 1690, maker's
mark, linked C . 8 17
 $25\frac{1}{2}$

oz. dwt.

6.12.0 104 A WILLIAM AND MARY CANDLESTICK, formed of a shallow bowl, with cylindrical nozzle in the centre, and fluted handle ending in two lobes, projecting at right angles; on the end of the handle is engraved a shield-of-arms, engraved on the reverse side with the initials T.M.E.— $5\frac{3}{8}$ in. diam.—London hall-mark, 1691, maker's mark S.H. linked in dotted circle

Letts
8 16 15/-

17. 7.2 105 A QUEEN ANNE CANDLESTICK, of similar form—6 in. diam.—London hall-mark, 1704—probably by W. Penstone

10 17

138.2.6 106 A PAIR OF WILLIAM AND MARY TABLE-CANDLESTICKS, with serrated edges to the nozzles, on fluted stems, with a flattened knop near the base, and octagonal plinth with moulded and scalloped borders— $7\frac{1}{2}$ in. high—1689—maker's mark R.S. with mullets, pellets, and a fleur-de lys, in quatrefoil-shaped shield

S. Phillips
22 2 12 5/-

53.6.0 107 A PAIR OF WILLIAM III. TABLE-CANDLESTICKS, on vase-shaped stems and octagonal feet, decorated with bands of gadrooning—7 in. high—by John Laughton, 1698

26 13

Corrigan
40/-

70.16.0 108 A WILLIAM III. TANKARD AND COVER, with nearly cylindrical body, embossed with a corded band, the lower part spirally fluted, the lid decorated in a similar fashion, hollow scroll handle and bifurcated billet—stamped with small friezes of foliage— $5\frac{3}{8}$ in. high—London hall-mark, 1701, by Thomas Parr

11 16

Sprink
120/-

44.2.0 109 A WILLIAM AND MARY PLAIN TAZZA, on short spreading foot with repoussé gadroon pattern borders— $9\frac{1}{4}$ in. diam., $2\frac{3}{4}$ in. high—London hall-mark, 1682

12 5

Letts
72/-

oz. dwt.

110 A WILLIAM AND MARY TANKARD AND

FLAT COVER, with almost cylindrical body and small applied moulded foot, plain scroll handle, the billet pierced and chased as two dolphins entwined; the body is enriched with engravings, under the Chinese influence, of figures, fountains, exotic birds and palm foliage, the handle delicately pricked with scroll ornament and initials V.D.M.—8 in. high, 6 in. diam.—London hall-mark, 1689, maker's mark Y.T. with two pellets above and fleur-de-lys below, repeated on the body, cover and handle

See Illustration

34 8 210/2

Dunlacher

111 A PAIR OF LARGE CYLINDRICAL CANISTERS AND COVERS,

with an applied spreading foot incised with fluting, and stamped with a duplicated diamond-pattern ornament; the covers and borders decorated with rows of three flutes alternating with double vertical bands of honeycombing, surmounted by spherical knobs—13 in. high—Dublin hall-mark, about 1685, maker's mark on one I.K. with pellets beneath, and on the other A.G. with pellets in a circle—probably that of Andrew Gregory

77 12 187

112 A CHARLES II. FLAGON, with oviform body, cylindrical neck, flat cover and billet chased as a grotesque mask, a deep band of cartouche ornaments round the body upon a matted ground, the neck and cover engraved with flowers—9½ in. high—London hall-mark for 1666, maker's mark R.L. with mullets above and below

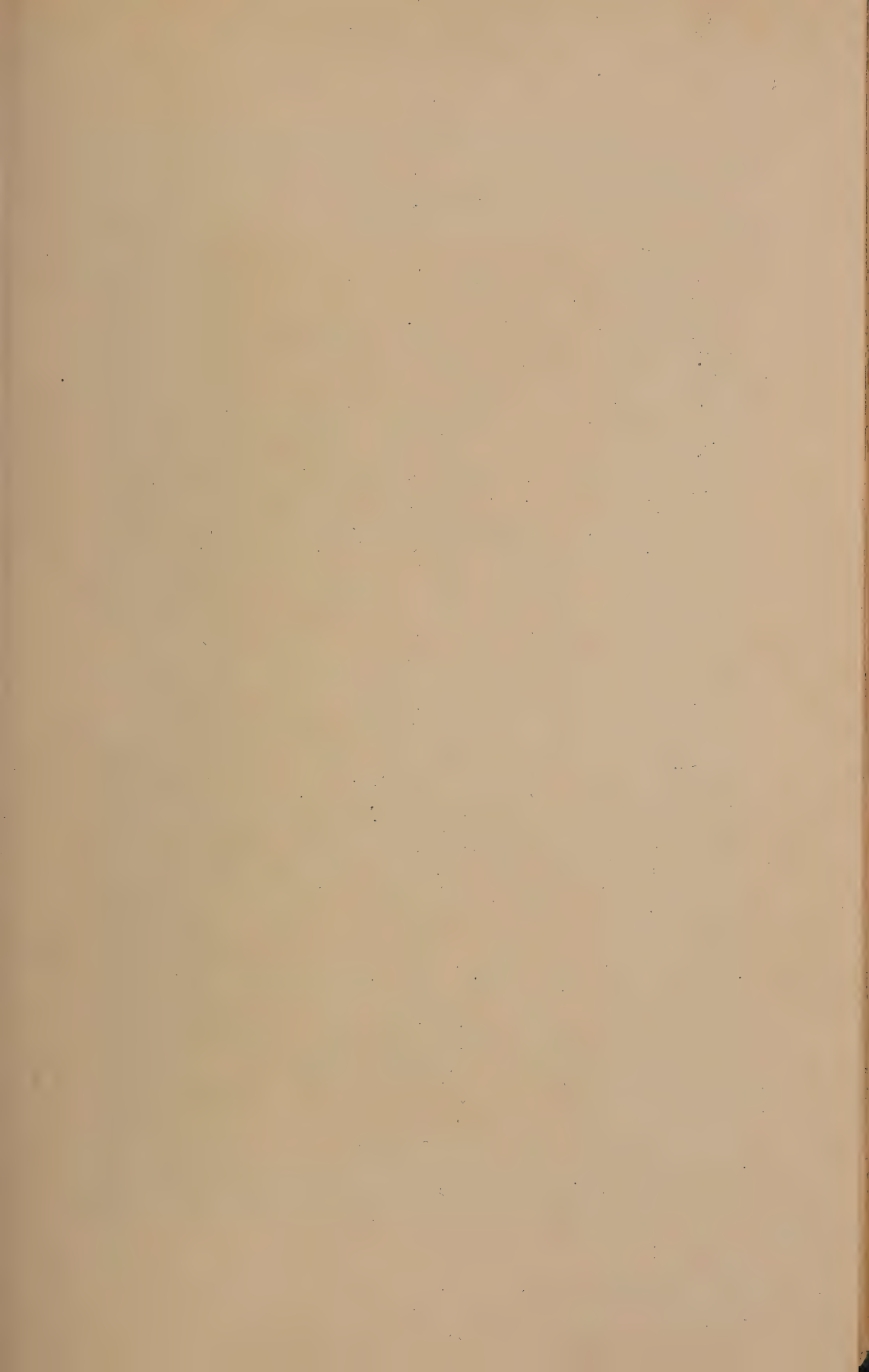
13 15 116

Lyon

113 A CHARLES II. TANKARD, with three rectangular hollow handles, moulded rim, and base, standing on six flattened feet with serrated bases, the body engraved with a shield-of-arms, surmounted by a helmet with feathered mantling—London hall-mark for 1677, maker's mark T.R. with a crescent above

43 18 201

Welby





110.

115.

114.

oz. dwt.

- 327.5.6 114 A CHARLES II. TWO-HANDLED CUP AND COVER, with scroll handle, the cover surmounted by a knob of open chased acanthus foliage, the whole surface engraved with Tartar and Chinese figures, fountains, birds and bamboo foliage— $7\frac{3}{4}$ in. high, $9\frac{1}{2}$ in. high—English work, late 17th Century, maker's mark I.S. with a rosette below in shaped shield .

Dunlacher

34 9 190/-

See Illustration

- 95.4.0 115 A CHARLES II. TAZZA, on circular spreading foot, and with triple reeded border to the dish; the centre engraved with figures, birds and palm-foliage under Chinese influence— $9\frac{3}{4}$ in. diam., 3 in. high—London hall-mark for 1684, and the maker's mark I.H. crowned in shaped shield

Welby

23 16

80/-

*A wall sconce by this maker is in Hatfield House.**Vide Cripps' 'Old English plate,' 6th edition, p. 419**See Illustration*

- 525.16.0 116 A COMMONWEALTH TANKARD—6 in. high—London hall-mark, 1655, maker's mark R.F. with mullet below in a heart-shaped shield

18 2 360/-

The barrel is cylindrical, with spreading applied foot; flat cover with scroll handle and bifurcated billet; it is decorated with simple reeded mouldings and plain incised lines round the borders

Cuckton

- 308.17.0 117 A JAMES I. PLAIN CYLINDRICAL TANKARD, with flattened dome cover, scroll handle and plain billet—London hall-mark 1621—maker's mark R.S. with a heart below

21 6

290/-

- 188.2.0 118 A PLAIN ELIZABETHAN GOBLET, with shallow bowl-shaped cup, baluster stem and circular foot, finishing at the edge in a simple moulding— $5\frac{1}{4}$ in. high by $4\frac{7}{8}$ in. diam.—London hall-mark, 1583—maker's mark R.

7 2

530/-

103. 10. 0
- 119 AN ELIZABETHAN CHALICE AND PATEN— $8\frac{1}{4}$ in. high
—London hall-mark for 1571—maker's mark H.W.
with two pellets in quatrefoil-shaped shield . . . 10 7

oz. dwi.

The base is circular, stamped with a frieze of egg-and-tongue ornaments, beaker-shaped stem with flattened knob; the bowl engraved round the centre with interlaced strapwork and floral scrolls.

The paten bears the Exeter hall-mark with the date letter B, and maker's mark IONS. It is engraved with narrow bands of foliage contained in strapwork borders, and the date 1576

200/-

James

ENGLISH SILVER-GILT PLATE

OF THE FIFTEENTH, SIXTEENTH, SEVENTEENTH AND
EIGHTEENTH CENTURIES.

14. 7. 9
- 120 A SET OF TWELVE GEORGE II. SILVER-GILT COFFEE-SPOONS, the stems and bowls moulded with shellwork in relief—London hall-mark—probably by William Grundy, circa 1750 . . . 6 17 42/-

Sg Phillip

20. 11. 0
- 121 A GEORGE III. SUGAR-VASE AND COVER, of silver-gilt, fashioned on classic lines, on triangular base and tripod stand finishing above in rams' heads and below in rams' feet; the body is pierced, showing the crimson glass lining; the cover tapers to a cone ornament above, and chiselled with a frieze of bay-leaves in low relief—9 in. high—London hall-mark for 1779—marker's mark W.C.G.F. . . . 13 14 30/-

D

20. 13. 3
- 122 A PAIR OF GEORGE III. SILVER-GILT CANDLESTICKS, baluster-shaped stems and square-shaped bases, chiselled with friezes of acanthus leaves, and rows of beading—11 in. high—London hall-mark for 1774—by John Carter . . . 43 10 9/6

D Davis

9/6



124.



~~125.~~

h5



281.

123 A PAIR OF TEA-CADDIES, with hinged covers, by Paul

oz. dw.

Lamerie, 1747— $5\frac{1}{4}$ in. high

30 8

Rectangular in form, with splayed shoulders embossed and chased with grotesque masks and bats'-wings, in the style of Van Vianan; at the corners are masks of boys, and round the sides are scroll-shaped compartments of Chinese agricultural scenes; the handles of the covers formed as branches of flowers chased in full relief

See Illustration

124 A JACOBEOAN GOBLET, entirely gilt: English workman-

ship of the first quarter of the 17th Century, but without date or maker's mark— $5\frac{7}{8}$ in. high, $3\frac{1}{2}$ in. diam.

5 14

The bowl, which is of inverted cone form resting on a vase-shaped stem and simple circular foot, is engraved, and very slightly embossed with a strapwork design, introducing three circular compartments, two of which contain a rose-like rosette, the third a shield pricked probably at a later date with the initials W.C. with the letter A beneath; the ground upon which strapwork is executed is entirely matted; the same method of ornamentation is upon the foot

See Illustration

125 A JACOBEOAN GOBLET, on tall stem, entirely gilt, with

the London hall-mark for the year 1619, the maker's mark R.P. with a pellet between and an escallop-shell below within a shaped shield, the crowned leopard's head and the lion passant—7 in. high, $2\frac{1}{2}$ in. diam.

4 19

The cup is octagonal in form, with a slender baluster stem and simple circular foot; the base of the cup is embossed and chased with petal-like ornaments, from which issue upright panels occupying each of the eight facets; an engraved and slightly embossed arrangement of leaves on the base

See Illustration

126 A PAIR OF CHARLES I. SILVER-GILT STANDING-CUPS—

$9\frac{1}{2}$ in. high—London hall-mark for 1633

38 1

The base has a moulding of convex section, incised with fluting; beaker-shaped stem with flattened knop in the centre; the cup embossed for four inches with spiral flutes alternating with bombé bands

oz. dwt.

- 600.000
- 127 AN ELIZABETHAN STANDING SALT, entirely
gilt— $9\frac{1}{4}$ in. high, $3\frac{1}{2}$ in. greatest diam.—London
hall-mark 1591, maker's mark N.R. within a shield
with pellets beneath 11 9

It is in three divisions, the two lower compartments of bell shape, the upper one domed and forming a caster, with globular screw top surmounted by a spirited ornament. The ornamentation consists of strapwork and conventional scrolls, so arranged as to form three circular panels, in which are the Tudor Rose, a rosette and a shield pricked with the letters E.T.P. The work is deeply incised, upon a ground that is worked to a matted surface. It is supported upon three ball feet, which are embossed with birds'-claws. The maker's mark is noted by Cripps, 6th edition, p. 415, as being on a bell salt found at Stoke Prior, now in the Museum. There is a very similar salt belonging to Christ's Hospital, London; also one that was formerly in the Collection of Lord Dormer

See Illustration

Spink

- 580.000
- 128 AN ELIZABETHAN STANDING SALT, entirely
gilt— $9\frac{1}{2}$ in. high, $4\frac{1}{4}$ greatest diam.—London hall-
mark for 1597, maker's mark I.B. within a shield
with a horseshoe above, thrice repeated 10 10

It exactly resembles in form and decoration the salt just described, except that it is supported upon three plain ball feet; within one of the embossed shields are pricked the initials Y.H.I.

See Illustration

Crichton

- 600.000
- 129 AN ELIZABETHAN STANDING SALT, entirely
gilt—8 in. high, $4\frac{1}{4}$ in. greatest diam.—London hall-
mark, 1600, maker's mark T.S. linked in shaped
shield, thrice repeated 8 6

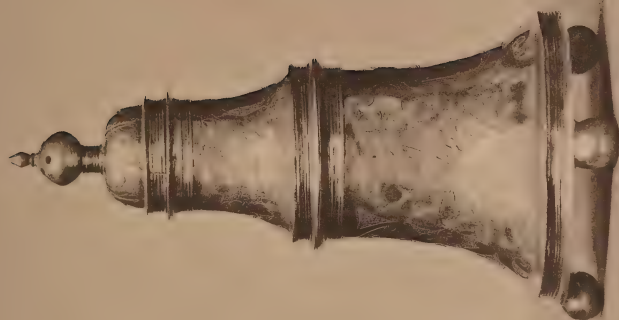
The ornamentation is nearly similar, consisting of strapwork and conventional scrolls, the panels enclosing quatrefoils and plain shields, on a finely punched groundwork

See Illustration

Letts



127.



129.



128.





131.



131.

- 130 A TUDOR SHALLOW CUP, parcel-gilt— $2\frac{1}{4}$ in. high, 4 in. diam.—with the London hall-mark for the year 1525, a Lombardic H, the crowned leopard's head, and a maker's mark (? a pair of antlers) . 6 15 oz: dwt.

In form it resembles a shallow bowl, with a cylindrical side, lessening slightly towards the base, to which is applied a simply moulded foot; the decoration is restrained but effective, consisting of three bands of embossed cone-shaped ornaments, finishing with the foot, which in itself is enriched by a narrow band stamped with an ornamentation resembling the letter X placed side by side, many times duplicated

880. a. o.

See Illustration

Durlockes

- 131 A TUDOR CUP, ON FOOT, entirely gilt— $4\frac{1}{4}$ in. high, $4\frac{3}{4}$ in. diam.—with the London hall-mark for the year 1521, a Lombardic D, the leopard's head crowned, and a maker's mark (indistinct) 14 3

The whole cup is depressed in form, having a shallow bowl with cylindrical sides and concave base; the stem is short, swelling very slightly below, where it suddenly splays into seventeen bossesses, which rest upon the simple moulding of the circular foot; the exterior of the cup has engraved around the top edge the inscription + BENE. DICTVS. DEVS. IM. DONA. SVIS. AME. in open Lombardic lettering on a groundwork hatched from left to right; the remaining portion of the edge is engraved with scale ornaments; the exterior of the base of the cup is stamped with concentric rows of circles $\frac{5}{8}$ of an inch in diameter, giving in the interior the appearance of hammer-marks of hexagonal form; the stem is embossed with long tongue-shaped flutings, the junction of the bowl and stem concealed by an applied rope-pattern band; the foot is decorated with seventeen petal-shaped bossesses, and a very narrow border of duplicated stamped panels containing branches of thistle-like leafwork. This cup, although richer in decoration, in form recalls the fine communion cups of Wymeswold, Leicestershire, and of Sandwich, Kent, both of which Mr. Cripps assigns to a date within the first quarter of the 16th Century

See Illustration

4100. a. o.

Crichton

- 160.0.0
132 A COLOGNE WARE JUG (Tiger ware), with silver-gilt mounts—8 in. high—with the London hall-mark for 1577, maker's mark W.C. with a cricket or grasshopper below

The foot mount is formed of a plain moulding stamped with a simple design, and attached to the jug by having its top, which is shaped to the outline of leaves, turned inwards; the lip mount is $1\frac{1}{4}$ in. deep, engraved with a continuous band of scrollwork; the cover, which finishes in a flattened vase above, embossed with characteristic Elizabethan ornament of strapwork, lions' masks and fruit; it is hinged to a hollow square-shaped block above the handle; the billet shaped as a double acorn

See Illustration

J Taylor

- 960.0.0
133 A COCOANUT CUP, with silver-gilt mounts— $9\frac{3}{4}$ in. high—English work, first quarter of the 17th Century

The foot is circular, the upper moulding of which is of convex section; it rests on three feet chased as small figures of hippocgriffs; the stem is beaker-shaped, with a flattened knob in the centre pierced and chased with grotesques and fruit, &c.; the cocoanut itself forms the body of the cup, held in position by four strapwork bands, which also unite the rim mount to the stem; scroll-pattern handle and circular cover surmounted by a poppy-head; on the convex portion of the cover and base are delicate bands of embossing and chasing with small panels of subjects representing the story of the Prodigal Son; alternating with these are annular panels of fruit formally arranged; around the edge of the cover runs the following inscription: THE GREATEST TREASUR THAT ONE YEARTH TO MORTAL MAN IS MODYRAT WELTH TO NORISH LYFE IF MAN CAN BE CONTENT; down the exterior of the handle is a riband scroll inscribed: RATHER DEATH THEN FALSE OF FAITH; engraved around the neck-mount are flowering scrolls introducing small figure, with ribands above, inscribed: MEMENTO MORI and FEARE GOD; in the centre a shield-of-arms engraved with initials W.N.; the whole work executed upon a field that is cross-hatched at right angles

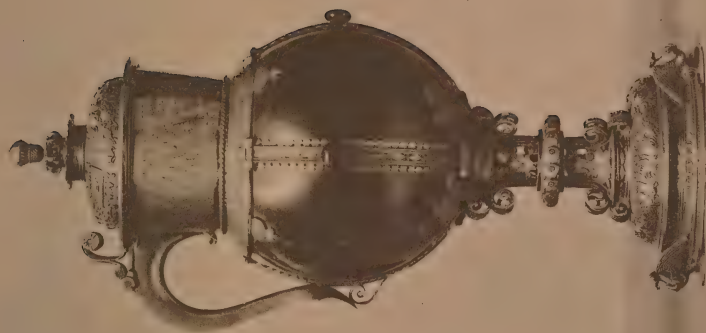
See Illustration

A Rodgkin

End of First Day's Sale



71.



133.



84.

Second Day's Sale.

On WEDNESDAY, APRIL 30, 1902,

AT ONE O'CLOCK PRECISELY.

BIJOUTERIE, OBJECTS OF ART AND SILVER.

*N.B.—The following twenty-five lots have
not been exhibited.*

110. 0. 0 140 A COLLECTION OF EIGHTY-NINE GOLD AND ONE SILVER OLD
ENGLISH POSY-RINGS, two chased with clasped hands, three
with scroll ornaments, and one with an annular design, and
each engraved in the interior with a motto—in case
From the Collection of the late Mr. T. M. Whitehead

70. 0. 0 141 A COLLECTION OF FORTY-EIGHT GOLD DITTO

11. 0. 0 142 A CHILD'S GOLD RING, enamelled in dark blue, white and black,
in chequer design, and with motto "BE FAYTHFULL" in the
interior; and a gold seal ring, inscribed "VIVE.MEMOR.
MORTES"

20. 0. 0 143 A GOLD SEAL RING, engraved with a scroll and inscription
"MEMENTO MORI"; and one, with an hour-glass, death's head
and balance above, enclosed by wings and inscription "FINIS
ITINERIS MORS"

30. 0. 0 144 A MASSIVE GOLD SEAL RING, engraved with the letter T surmounted with a nun's head, smaller initials M.W. below, and inscription in Gothic letters at the sides, the shoulders engraved with the Gothic initial letter T

6. 10. 0 145 A GOLD RING, chased as a double-headed cobra; a silver signet ring, with a relief of Saint Anthony; and a Scandinavian silver puzzle-ring, in three parts

12. 10. 0 146 A SMALL EMPIRE GOLD VINAIGRETTE, chased and set with turquoise, and containing a musical movement

4. 10. 0 147 A GOLD BOOK-MOUNT, the back engraved with strap-ornament

31. 10. 0 148 AN OBLONG TORTOISESHELL SNUFF-BOX, picqué with poultry, ruins and landscapes in vari-coloured gold, and mounted with gold, engraved with scrollwork and flowers in Louis XV. taste— $3\frac{1}{8}$ in. by $2\frac{1}{4}$ in.—*English, temp. George II.*

18. 18. 0 149 A WATCH, in oval silver case, the dial gilt and engraved with a man-of-war, the movement signed R. Grinkin—*English, 17th Century*

3. 10. 0 150 AN OVAL MEDALLION PORTRAIT, in chiselled steel, of a lady in late 16th Century costume—*probably contemporary Italian work*

11. 0. 6 151 A TINDER-BOX, on the principle of a flint-lock pistol, and clasp-knife combined, composed of steel and latten—*Brescian work, late 17th Century*

125. 0. 0 152 A DIPTYCH, of ivory— $5\frac{3}{8}$ in. high, $8\frac{1}{2}$ in. wide—*French, end of the 13th Century, or early part of the 14th Century*

On either volute are two sunk panels carved in relief with scenes from the Life of Christ, the Entry into Jerusalem, the Crucifixion, the Entombment and the Resurrection; these compositions are beneath triple Gothic arches with crocketing and tracery

From the Collection of Sir Samuel Rush Meyrick, of Goodrich Court, and described in Maskell's 'Ivories,' p. 176 appendix

Exhibited at the Art Treasures Exhibition, Manchester, 1857

- 153 A COMB, of ivory— $4\frac{1}{2}$ in. by $5\frac{1}{8}$ in.—*English, middle of the 14th Century*

oz. dwt.

195.0.0 Down one face is an oblong sunk panel carved in low relief with the Judgment of Solomon, and on the reverse a combat of nine figures, habited in surcoats, camails and pig-faced bascinets, and armed with swords and bucklers

From the Dance Collection and the Collection of Sir Samuel Rush Meyrick, of Goodrich Court, and illustrated in 'The Engraved Illustrations of Ancient Armour,' by Joseph Skelton, F.S.A.

- 154 AN OBLONG CASKET, overlaid with carved and polished bone—7 in. by $5\frac{3}{4}$ in.—*German work, of the first years of the 15th Century*

7.0.0 Carved in low relief upon the cover are six upright plaques, each with a figure of a Morris dancer, pipe and tabor players, from the Gesta Romanorum; around the sides are hunting scenes; the plaque below the hinge is carved with two figures of knights tilting with lances, tipped with the coronal; the bottom is inlaid with chess-board in ivory and dark wood

From the Dance Collection, and the Collection of Sir Samuel Rush Meyrick, of Goodrich Court, engraved in Maskell's 'Ivories,' preface, p. 61

Exhibited at the Art Treasures Exhibition, Manchester, 1857

- 24.3.0 155 THE BIRTH OF VENUS: a small silver figure— $5\frac{1}{4}$ in. high—London—on ebonised pedestal . . . 27 7

- 13.0.0 156 A PAIR OF SMALL SILVER DRINKING-CUPS, one formed as the fore-portion of a wolf, the other as an ass's head—*St. Petersburg hall-mark*

- 9.10.0 157 A SCANDINAVIAN PARCEL-GILT SPOON, the exterior of the bowl engraved with formal leafwork, the stem spirally twisted and finishing in a seal-like finial; and one, nearly similar, of silver-gilt, with spheroidal finial to the stem

oz. dwt.

9. 0. 0
158 A SCANDINAVIAN LARGE SPOON, parcel-gilt, the bowl elaborately engraved with groups of foliage, the stem spirally fluted and partly octagonal, finishing in a seal top *St Phillips*

6. 0. 0
159 A SPOON, parcel-gilt, the bowl engraved with two shields-of-arms, initials M.D.W. and L.W.Z.K., the stem of flattened hexagonal section, with chased finial—Hamburg; 17th Century *Harding*

5. 0. 0
160 ANOTHER SPOON, of nearly similar design, engraved with a doubled pierced heart, surmounted by a crown and initials W.T. *Sampson*

26. 0. 0
161 A SILVER TANKARD AND COVER, embossed and chased with figures of boors carousing, after Teniers, a figure of Cupid on the cover—5½ in. high—Norden (Hanover), 18th Century . . . *St* 9 1

110. 0. 0
162 A TANKARD AND COVER, with a deep applied band round the drum, embossed in high relief and chased with battle scenes, a similar plaque on the cover; the body of the tankard is of silver-gilt, the handle chased with grotesque scrollwork—7 in. high—Strasburg, 18th Century . . . *Seligmann* 26 12

80. 0. 0
163 A LOUIS XVI. SILVER-GILT ROSEWATER EWER AND OVAL DISH, with scalloped ends, beaded borders, the handle of ewer chased with acanthus leaves, the whole embossed and chased in low relief with festoons of roses, suspended from branches of ribands—ewer 11 in. high, dish 14½ in. wide—Paris hall-mark, 1781 . . . *St* 56 13

9. 10. 0
164 A WINE-DECANTER, of green glass, mounted with silver, pierced and embossed with vines, grapes and flowers, the stopper chased with the Infant Bacchus; and a beaker, en suite, pierced with vines, scroll foliage and ribands—Dutch *Mallett*

*The whole of the following were
Exhibited at the Victoria and Albert Museum.*

FRENCH AND ENGLISH BIJOUTERIE

OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

- 165 A WATCH, in double gold case—*English work, of the first half of the 18th Century*—the movement by Geo. Graham, of London, No. 6301

The outer case embossed and chased with a composition of classical figures framed by scrollwork, flowers and shells

- 166 A SCENT-BOTTLE, OF OLD DRESDEN PORCELAIN, formed as a slender fluted vase, painted with sprays of flowers; at the side stands the figure of a man in masonic attire, with a mauve coat, draping the vase with a figured mauve scarf; the stopper is formed as a bunch of grapes—mounted with gold— $3\frac{1}{4}$ in. high

- 167 A BONBONNIÈRE, of Dresden porcelain, formed as the figure of a mouse; the cover painted with two cats, the interior of the cover with a caricature—hinge and mounts of silver-gilt

- 168 AN OVAL SNUFF-BOX, of gold and enamel— $3\frac{3}{4}$ in. by 2 in.—*French work, of the period of Louis XVI.*

In the cover and base are panels of translucent blue enamel, showing a striped engine-turning beneath; four narrow panels of the same enamel are repeated around the sides; inlaid in the cover is an oval enamel painted with a composition of figures of Bacchanals and an Amorino in grisaille upon a marbled mauve background; the framing, hinges, &c. chased in relief with classic beadings and ornaments

- 169 A WATCH, in silver case—*English (?) work, early 17th Century*—the movement by Isaac Penard

The case is shaped as a skull, the lower jaw dropping, disclosing the dial, which is slightly engraved with floral ornaments

19. 0.00 170 A WATCH, in double gold case, and a metal-gilt chatelaine—
probably *English work*, of the early part of the 18th Century;
the movement by Dan and Grignion, No. 1057 *Jernis*

The outer case is embossed and chased with figures of Perseus and Andromeda, and the winged horse Pegasus; the composition is framed by scrollwork and wreaths of flowers; on the hook of the chatelaine is the figure of Apollo on Mount Parnassus

270. 0.00 171 A CIRCULAR SNUFF-BOX, of gold and enamel— $2\frac{1}{8}$ in. diam.—
French work, of the latter part of the reign of Louis XVI.

The cover and base are similarly decorated with plaques of opalescent enamel, painted in centre with a river scene in grisaille, bordered by a white beaded frame; outside this a waved riband band interlaced with a wreath of coloured flowers; this is repeated around the edge of the box; the gold spaces between the enamels are chased with small groups of formal flowers, enriched with touches of translucent enamel

90. 0.00 172 A MEMORANDUM-CASE, of gold and enamel— $3\frac{1}{2}$ in. by $2\frac{1}{8}$ in.—
French work, of the period of Louis XVI.

It is of flattened oval form, and opens to contain an ivory memorandum tablet; each side is inlaid with a plaque of enamel painted with oval medallions of Cupids and clouds in grisaille, with the word SOUVENIR above; the ground painted with stripes of pale green and maroon; the gold borders engraved with leafwork

58. 0.00 173 A SCENT-BOTTLE, of gold— $2\frac{1}{2}$ in. high—*English work*, middle of the 18th Century

The body of flattened scroll form, embossed and chased with scrolls, and further enriched with animals, flowers and birds in opaque enamels; hinged stopper, and with ring and chain for suspension

280. 0.00 174 AN OBLONG SNUFF-BOX, of Vernis-Martin, with gold mounts—
 $3\frac{1}{4}$ in. by $2\frac{1}{2}$ in.—*French*, of the period of Louis XV. *Raphael*

The sides, top and base, also the interior of the lid painted in colours with compositions of figures, "Fêtes galantes," after Watteau; the whole of the groundwork composed of small chevrons, in ruddy gold and coral-colour; the hinge and mounts of gold chased with a formal waved ornamentation

90. 0.00 175 A BODKIN-CASE, of gold— $4\frac{1}{2}$ in. long—probably *English*, about the middle of the 18th Century *Seligmann*

It is of flattened cylindrical form, engraved with spiral bands, and further enriched with a spiral spray of flowers enamelled *en plein* in dark translucent blue

- 176 A BODKIN-CASE, of gold—*French work, of the period of Louis XV.*

44. 0.0

Durlacher

In form it resembles a flattened cylinder, each of the sides chased with an oval scroll-shaped panel, inlaid with a spray of flowers in golds of three colours; the field engraved with spiral bands of alternate matted and punched ornaments

- 177 A FOLDING FRUIT-KNIFE, of gold—*French work, of the period of Louis XVI.*

50. 0.0

J. Phillips

On either side of the grip are plaques of gold enamelled with oval pateræ in white and green, upon a translucent mauve enamel ground, showing engine-turning beneath

- 178 A POCKET-KNIFE, with curved blade etched with inscriptions, the grip overlaid with ivory, inlaid with geometrical patterns in mother-o'-pearl, brass and composition

5.10. 0

Teniers

- 179 A GOLD AND ENAMELLED WATCH—*French, first half of the 18th Century*; the movement by Le Roy, of Paris

26. 0.0

The back of the watch-case has, chased in relief, a composition of two Orientals bartering; camels in the background—*signed G. BOUVIER*; this is framed by a series of C-shaped scrolls, placed back to back, enriched with translucent green enamel; the whole of the field composed of apple-green champlévé enamel

Gall

- 180 A SNUFF-BOX, of MENECY PORCELAIN, mounted with silver-gilt— $3\frac{1}{4}$ in. by $2\frac{3}{4}$ in.—*French, 18th Century*

34. 0.0

Phillips

The exterior of the box is of plain white glaze, modelled to represent a group of scallop and other shells; in the interior of the lid is painted a peasant-woman nursing a child; two children stand beside her; the hinge and mount of silver-gilt

- 181 A RECTANGULAR GOLD BONBONNIÈRE— $1\frac{3}{4}$ in. by $1\frac{1}{8}$ in.—*French work, of the time of Louis XVI.*

27.5. 0.0

Teniers

Each facet is entirely occupied with a plaque of enamel, painted in colours with *genre* subjects in the manner of Teniers; engraved gold setting

- 182 A CIRCULAR GOLD SNUFF-BOX— $1\frac{3}{4}$ in. diam.—*English hall-mark for 1813*

21. 0.0

D

The whole is decorated with an engraved engine-turned ornament, dots, &c.

44. 0. 0 183 AN OVAL SNUFF-BOX, of silver, inlaid with a panel of tortoise-shell— $3\frac{5}{8}$ in. by $2\frac{1}{8}$ in.—*French, early 18th Century* *Eyles*

The sides and hinges are of silver; the top and bottom of tortoise-shell, upon which is applied an elaborate scrollwork canopy of silver, introducing in gold and translucent enamel figures from the Italian pantomime

2. 0. 0 184 A SILVER-GILT MEDAL, struck in commemoration of the Peace of Westphalia— $2\frac{7}{8}$ in. diam.—*Dutch, dated 1648* *Full*

30. 0. 0 185 A BOOK, the letterpress dated 1712—*South German, early 18th Century*

The covers are of silver, engraved with circular and oblong-shaped panels of Biblical subjects on a groundwork entirely composed of interlaced scrollwork; the field of which is filled in with a black pigment *h*

6. 0. 0 186 A SILVER-GILT SCENT-BOTTLE, in the form of a fish, with an articulated body, paste eyes— $3\frac{7}{8}$ in. long—*German, early 18th Century* *C Davis*

6. 10. 0 187 A BOOK-COVER, of black morocco leather, with annular silver mounts and silver style; the mounts are stamped with crowned shields-of-arms, the riband and motto of the Garter on the centre one— $5\frac{3}{4}$ in. by 3 in.—*English, early 17th Century* *S J Phillips*

3. 10. 0 188 A SILVER VESSEL, "TAKI-GARA-IRÉ," from the set of implements used in the Japanese incense game, Kō-AWASÉ—5 in. high

It is shaped as an inverted helmet, resting on three feet, with archaic engraved decoration under Chinese influence, and inscriptions in the interior *S Davis*

15. 0. 0 189 A WATCH, in metal-gilt case— $2\frac{1}{4}$ in. diam.—*German, 17th Century*; the movement is initialed C.V.M. *Webster*

It is free from ornamentation, save at the sides, where it is pierced with a form of strapwork

48. 6. 0 190 A WATCH, IN SPHERICAL GILT-METAL CASE—2 in. diam.—*French work, 17th Century*; the movement by Madelainy, of Paris *h*

The exterior of the case is engraved with eight oval panels of Cupids, with scroll-shaped ribands below bearing various mottoes, on a groundwork of trophies, masks and interlaced scrollwork; the movement is swung, so as to balance in all positions

36.



194.



193.

191 A TABLET-CASE, the cover of silver, the interior leaves of ivory

9.10.0 — $3\frac{5}{8}$ in. by $1\frac{7}{8}$ in.—German, early 18th Century

On one side is engraved an elaborate calendar, with the Signs of the Zodiac; on the other side a perpetual moving calendar, with the day of the week, &c.; the field engraved with shell and scrollwork in the French (Louis XIV.) taste

Eyles

192 A WATCH—English work, of the first half of the 17th Century; the movement by D. Bouguet, of London

180.0.0

The case and dial of gold, enamelled in the style usually attributed to the French enamellers of the period of Louis XIII.; on the case are figures of Venus and Adonis, Diana and Cupid, painted in polychrome; around the borders and in the interior are minute landscapes, buildings and figures; the whole painted on a white field

Heigham

See Illustration

193 AN OBLONG GOLD SNUFF-BOX— $3\frac{3}{8}$ in. by $2\frac{1}{2}$ in.—18th Century; made by Neuberger, of Dresden

260.0.0

In each of the panels is a quatrefoil-shaped compartment minutely encrusted with pastoral scenes in *pietre-dure*; these are on a groundwork decorated with a form of engine-turned ornament, bordered by a narrow band with design of a twisted riband and foliage branch on a dark red ground

See Illustration

Neuberger

194 AN OBLONG GOLD SNUFF-BOX, overlaid with mother-o'-pearl, of the period of Louis XV.— $3\frac{1}{4}$ in. by $2\frac{1}{4}$ in.

390.0.0

The box has each facet overlaid with a plaque of mother-o'-pearl, carved with scrollwork in relief, and each further enriched with grotesque figures, musicians, baskets of flowers and drapery in gold and translucent enamels, arranged in various groups, after the school of Berain; gold corner mounts, with enrichments of translucent green enamel

See Illustration

Dr

FOREIGN SILVER AND SILVER-GILT

OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

8. 10. 0 195 A GENTLEMAN'S COMPANION, of silver—*German, 18th Century*

It consists of a handle, on which are applied terminal busts containing five various implements; at the end a hinged seal, with a shield-of-arms and the motto, JE PENSE

Mallett

7. 10. 0 196 A SILVER CORKSCREW, IN CASE, chased as a baluster, on which is the figure of a prancing horse—*German, 18th Century*; and one, with a steel blade, the handle finishing in the figure of a swan—*German, 18th Century*

Spink

3. 15. 0 197 A SMALL OBLONG OCTAGONAL SILVER BOX, engraved with floral scrolls and the figure of an eagle— $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in.—*French, temp. Louis XIII.*

Pinto

3. 0. 0 198 A PAIR OF SUGAR-NIPPERS, of silver, shaped as the figure of a stork—*Dutch, 18th Century*

W. & Wombwell

29. 0. 0 199 AN OBLONG SILVER TOBACCO-BOX— $5\frac{3}{4}$ in. by $1\frac{7}{8}$ in.—*Dutch, early 18th Century*

Eyles

Engraved on the top is a caricature of the Emperor of Germany driving a coach, the Pope acting as postillion; on the bottom a marketplace with various satirical groups of figures; on the sides a medallion portrait of the Pretender surrounded by trophies-of-arms, &c.

25. 0. 0 200 AN OBLONG SILVER SNUFF-BOX—4 in. by $2\frac{1}{4}$ in.—*Dutch, 18th Century*

J. & Phillips

It is simple in construction, with heavy slightly decorated mouldings; on the lid is engraved a composition of figures by the sea coast, after Teniers, engraved by R. B. Bouttats—*signed*

23. 0. 0 201 AN OBLONG SILVER SNUFF-BOX— $3\frac{3}{8}$ in. by $2\frac{5}{8}$ in.—*German work, in the taste of the French Louis XV.*

Engraved on the lid and base are oval panels with compositions of boars carousing: framed with scrollwork, masks, festoons, of laurels, &c.; the groundwork in many places engraved with a close wave design

J. & Phillips

202 AN OVAL SILVER TOBACCO-BOX— $5\frac{1}{8}$ in. by $2\frac{3}{4}$ in.—Dutch work,

17. 10. 0 dated 1748

S Davis

On the cover is engraved the Judgment of Paris; on the base Apollo and Daphne; around the sides a continuous band of scrollwork with figures of huntsmen and animals, also a crowned monogram; the cap and base fastened by the in-turned edge moulding

Mallett

203 A CORKSCREW, of silver, with the blade of steel; it unscrews, and

3. 10. 0

finishes above in the figure of a dolphin—German or Dutch, early 18th Century

C Davis

204 FRANCIS I.; LOUIS XI.; ST. LOUIS; and PHILIPPE LE BEL: a

50. 0. 0

set of four small French silver busts, on socles— $5\frac{1}{2}$ in. high—Paris hall-mark, 19th Century

Shattock

205 A SPOON, FORK AND TOOTHPICK—maker's mark a pelican—

15. 0. 0

Augsburg, 17th Century

The handle of the fork folds in the centre, the spoon-bowl fits on to the prongs of the fork, the toothpick screws into the top of the stem; chased with masks, and engraved with fruit and scale ornaments

S

206 A SPOON, FORK AND TOOTHPICK, of similar construction, chased

26. 0. 0

with a lion's mask holding in its mouth a loose ring, the bowl engraved with conventional scrolls—German (Dresden) work, early 17th Century—in tooled leather case, stamped with the Virgin and Child, gilt Cherubs' heads, and the date 1620

Pinto

207 A PAIR OF SILVER-GILT SPOONS, the stem of one formed as a

5. 0. 0

woman playing the lute; the other as a woman holding a hawk in early 16th Century costume—German, 17th (?) Century

208 A PAIR OF BOTTLES AND COVERS, in the form of ostriches; their

135. 0. 0

bodies are of polished cocoa-nuts, upon which are applied the silver and silver-gilt mounts, which are boldly embossed and chased with plumage; the stands are oval, and with small figures of lizards and beetles riveted on— $10\frac{3}{4}$ in. high—probably Hungarian work, late 17th Century

Hamburger

29. 0. 0
209 A EWER, the body of which is formed of a double nut, mounted with foot-rims, cover, handle and spout of silver-gilt, embossed and chased with flowers, etc. on matted ground—14 in. high—probably of Turkish workmanship under French influence—early 18th Century *Keigham*

48. 0. 0
210 A PILGRIM-BOTTLE, of dark brown leather, with a double spout and two small handles; applied over the surface are arabesque ornaments in cut leather—probably Hungarian work, of the 17th Century—to it have been fitted silver mounts chased with strap and pateræ ornaments; the stoppers finish in busts of a male and female Oriental, attached by chains, etc.—German mounting of the latter part of the 17th Century *Durlacher*

OLD ENGLISH SPOONS.

57. 0. 0
211 A RAT-TAILED SPOON, with flat notched handle, pricked with initials E.D.G.P. and date 1685—maker's mark G.F. and a swan *Stones*

57. 0. 0
212 A WILLIAM III. RAT-TAILED SPOON, with flat pear-top handle, delicately engraved with flowers and scrollwork—by John Chartier, London, 1698 *Eyles*

218. 0. 0
16. 0. 0
213 A SET OF SIX JAMES I. SLIP-TOP SPOONS—with the London hall-mark 1622, maker's mark D enclosing C *Crichton*

14. 0. 0
13. 10. 0
214 A CHARLES I. SLIP-TOP SPOON—with the London hall-mark 1628, maker's mark D enclosing C *Jr & Wombwell*

14. 0. 0
13. 10. 0
215 Another, smaller—by the same maker *James*

37. 0. 0
12. 10. 0
216 A JAMES I. SLIP-TOP SPOON—with the London hall-mark 1620, maker's mark a mullet and pellet *Jr*

37. 0. 0
12. 10. 0
217 A SERVING-SPOON, with slip-top—(5 oz. 10 dwt.)—English, 17th Century—maker's mark, a bird *Crichton*

12. 10. 0
218 A SEAL-TOP SPOON, the seal pricked with the initials A.K.H. and date 1652—provincial hall-mark, W, and five pellets in leaf-shaped shield *Bossard*

- 7.0.0 219 A SEAL-TOP SPOON, the seal pricked with initials I.K.—the maker's mark A.B. linked in round shield—17th Century *Stoner*
- 16.10.0 220 A SEAL-TOP SPOON, the seal pricked with initials S.D. and the date 1633—Exeter hall-mark, maker's mark E over A—17th Century *Crichton*
- 17.10.0 221 A COMMONWEALTH SEAL-TOP SPOON, the seal pricked with the initials S.W.B.—London hall-mark for 1659, the maker's mark S.V. in serrated shield, probably that of Stephen Venables *Stames*
- 10.0.0 222 A SEAL-TOP SPOON, the handle engraved RICHARD GRAHAM, OF ESK, 1627; the seal engraved with initials of the same—provincial hall-mark, I.B. in round dentated shield *Spew*
- 15.0.0 223 A JAMES I. SEAL-TOP SPOON—London hall-mark, 1613, maker's mark D enclosing C *Str. J. Wombwell*
- 15.0.0 224 A JAMES I. SEAL-TOP SPOON, the seal pricked with the initials H.C.—London hall-mark 1614, maker's mark D enclosing C *Stames*
- 9.0.0 225 A SEAL-TOP SPOON, the bowl pricked with the initials M.K.—maker's mark R.M. with a mullet beneath in shaped shield—circa 1630 *St*
- 19.10.0 226 A JAMES I. SEAL-TOP SPOON—London hall-mark 1613, the maker's mark a crescent enclosing mullet *Saville*
- 15.0.0 227 A PAIR OF JAMES I. SEAL-TOP SPOONS, the seals pricked with initials A.K.—London hall-mark 1618, the maker's mark a crescent enclosing mullet *Quirk*
- 13.0.0 228 A JAMES I. SEAL-TOP SPOON, the seal pricked I.K.—London hall-mark 1621, maker's mark D enclosing C in plain shield *St. Phillips*
- 42.0.0 229 A SET OF THREE JAMES I. SEAL-TOP SPOONS, the seals pricked with initials R.S.—London hall-mark for 1616, maker's mark Roman B in shield *Spink*
- 14.10.0 230 A SEAL-TOP SPOON, the seal pricked with the letters N.N.—Exeter, 17th Century, maker's mark Y.E.D.S. *Crichton*
- 8.10.0 231 A SEAL-TOP SPOON, pricked with initials T.K.C.B., 1664—provincial hall-mark, a mask (?) in serrated shield *Stames*

17. 0. 0
18. 0. 0
37. 0. 0
10. 10. 0
58. 0. 0
17. 10. 0
52. 0. 0
690. 0. 0
- 232 A SEAL-TOP SPOON, the seal pricked with the date 1659—*York hall-mark* 1650
- 233 AN APOSTLE SPOON, the stem surmounted by the figure of Saint John with the cup of sorrow—*London hall-mark, 17th Century*
- 234 AN ELIZABETHAN SPOON, the stem surmounted by an heraldic lion holding a shield; the bowl pricked with the initials M.K.—*London hall-mark* 1602, *maker's mark, a mullet and pellet*
- 235 A SPOON, the plain stem surmounted by a hoof; the bowl pricked with the initials I.H.D.—*English (?) 17th Century*—*maker's mark* S.K.
- 236 A COMMONWEALTH SPOON, *London hall-mark* for 1652, *maker's mark* S.V. in serrated shield, probably that of Stephen Venables; to the handle has been applied at a later date the figure of a greyhound
- 237 A COMMONWEALTH SILVER-GILT SPOON, with plain flat stem—*London hall-mark* for 1656, *maker's mark* S.V. in serrated shield, probably that of Stephen Venables
- 238 A SET OF SIX APOSTLE SPOONS, the stems each surmounted by the figure of Saint Matthew; the top of the nimbus pricked with various initials and 1671—the mark, a barrel or tun placed across the stem of a capital T, probably Taunton—early 17th Century—*maker's mark* T.D. with a fleur-de-lys beneath
Vide Cripps, 6th edition, p. 106
- 239 A HENRY VII. SPOON, partly gilt, the stem of flattened hexagonal section, inscribed SVNT·NICOLAS·PRAY·FOR·VS, surmounted by the figure of Saint Nicholas restoring the children to life—*London hall-mark* for the year 1488, and bearing for the maker's mark the sacred initials and cross

ENGLISH SILVER PLATE

OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH
CENTURIES.

*Per Oz**At per Oz.*

oz. dwt.

22/

- 240 A HELMET-SHAPED CREAM-JUG, on square-shaped base, embossed and chased with sprays of flowers and strings of beads—*London hall-mark*, 1783 . . .

3 12

*Jessie**26/*

- 241 A PAIR OF DOUBLE SALT-CELLARS, formed as baskets, with twisted handles—*London hall-mark* for 1763, maker's mark T.P.

9 6

*S**8/6*

- 242 A GEORGE III. SMALL BARREL-SHAPED COFFEE-POT AND COVER, embossed with petal-shaped panels, the handle resembling the ragged branch of a tree—5 in. high—*London hall-mark* for 1768 . . .

9 8

*for a Sepburn**66/*

- 243 A PAIR OF GEORGE III. SALT-CELLARS, of oval form, loose handles at the ends, the border embossed and chased with a band of laurel foliage on the sides, lion's mask hung with wreaths, on groundwork pierced in stripes to show the blue glass liners—oval bases—4 in. high, 5 in. long—one by Benjamin Laver, with the *London hall-mark* for 1785—the other by T. Heming, with *London hall-mark* 1774 . . .

11 13

*Mona**62/*

- 244 A GEORGE II. SPHERICAL FLUTED TEA-POT, finely chased with sprays of flowers, shells and foliage in scroll borders, moulded spout chased with shell work at the base—by B. Godfrey, 1735 . . .

16 11

*Jessie**88/*

- 245 A PAIR OF GEORGE II. VASES AND COVERS, oviform bodies, spirally fluted, with plain bands, alternating with bands embossed and chased with garlands of flowers and scale ornaments, gadrooning around the edge of the cover and bases, the whole surmounted by a spray of flowers—6½ in. high—*London hall-mark* 1755—made by John Switt . . .

20 12

Dr

16. 8. 0 246 A GEORGE I. CREAM-JUG, with simple reeded foot and scroll handle— $3\frac{1}{4}$ in. high—London hall-mark, early 18th Century—maker's mark F.T. in shaped shield 3 8 95^{oz. dwt.} J Phillips
25. 0. 0 247 A QUEEN ANNE CREAM-JUG, of nearly similar form, beaded handle, the lip and foot reeded—3 in. high—London hall-mark 1708—by David Willaume in the "Pell Mell" 4 0 125^{oz. dwt.} Letts
54. 7. 9 248 A SMALL EWER, with depressed oviform body, short stem and oval foot—5 in. high—probably English work, of the first quarter of the 18th Century . 11 9 95^{oz. dwt.} J Davis

The handle rises above the lip, and partakes somewhat of the form of a monster; the whole surface is chased in low relief with an arrangement of rococo scrolls, in places resembling shellwork, but leaving on either side of the body shaped panels, which have in them views in the garden of a palace

See Illustration

380. 0. 0 249 A PAIR OF TEA-CADDIES, of silver, pierced, showing the sapphire-blue glass lining—each caddy $5\frac{1}{4}$ in. high, $3\frac{3}{8}$ in. wide, 3 in. deep—English work, about the last quarter of the 18th Century C Davis

Each panel of the sides embossed, chased and pierced with portraits of the following actors: MACKLIN, in the character of 'Shylock'; KING, in the character of 'Lord Ogleby'; DIBDEN, in the character of 'Munro'; POWELL, in the character of 'Poshumus'; MOODY, in the character of 'Simon'; CLARKE, in the character of 'Anthonio'; GARRICK, in the character of 'Macbeth'; FOOT, in the character of 'The Doctor and the Devil on two Sticks'; scrolls on the borders and medallions, trophies and flowers on the cover—in a case overlaid with tortoiseshell and banded with ivory, and mounted with silver

From the Collection of Samuel Addington, Esq.

130. 2 250 A CRUET-FRAME, on four shell feet, containing three vase-shaped casters, the tops pierced and slightly engraved with panels of flowers and foliage, the centres and feet repoussé with bands of honeycomb pattern, and two silver-mounted cut-glass bottles—by Paul Lamerie, 1750 J Phillips



248.



123.



65.



257.

255.

257.

oz. dwt.

251 A GEORGE II. OVAL BREAD-BASKET, with open trellis-

work sides and border, twisted rope-pattern handles,
the centre engraved with a royal coat-of-arms in
border of bold shell and scroll design— $13\frac{1}{2}$ in.
wide—London hall-mark 1733—by Paul Lamerie

See Illustration

S. J. Phillips
41 8 1057.

252 A GEORGE II. CIRCULAR TEA-POT STAND, OR SMALL

SALVER, with applied foot, engraved with floral
scrolls, a coat-of-arms, and the inscription "WALKE
IN THE LIGHTE"— $5\frac{1}{2}$ in. diam.—London hall-mark
for 1729—maker's mark R.L. (?)

5 1

Mallett
5/1

253 A GEORGE II. SMALL SALVER, with finely moulded

border boldly chiselled with shells and pateræ;
the centre engraved with an elaborate coat-of-arms,
bordered by strapwork, enclosing trellis ornaments
and shells; its rests on four small feet— $6\frac{1}{4}$ in. diam.
—London hall-mark 1732—maker's mark C.R. with
pellet below in shaped shield

9 8

C. Davis
34/

254 A GEORGE II. LARGE PLAIN BEER-JUG, with plain

mouldings around the lip and base, and scroll-
shaped handle—9 in. high—London hall-mark for
1732—by James Wilkes

43 5

S. J. Phillips
30/

255 A GEORGE II. TWO-HANDLED CUP AND

COVER, chased with festoons of flowers in borders
of repoussé scroll ornament, and with gadrooned
borders, the cover surmounted by an ornament
chased as vine foliage and grapes— $14\frac{1}{4}$ in. high—
London hall-mark 1755—by W. Shaw and W. Priest

78 18

See Illustration

R
74/

oz. dwt.

64. 12. 6 256 A PAIR OF TABLE-CANDLESTICKS, with the maker's mark T.W., probably made by Thomas Whipham, whose name was entered in the Goldsmith's Hall in 1739—this mark is repeated on the nozzles and on the base— $11\frac{1}{8}$ in. high *Cunnington*

51 14 25/

The bases are triangular, and shaped as three rococo scroll-shaped shields, engraved with arms and a crest; the stem is formed as a caryatid female figure, supporting on her head a vase chased with floral work, into which fit the nozzles, with triangular borders chased with pierrots' heads and scrollwork

360. 5. 0 257 A PAIR OF TABLE-CANDLESTICKS, of Louis XIV. design, on octagonal vase-shaped stems and bases chased in relief with Nymph and Satyrs, masks, strapwork and classic foliage; on four sides of the bases are applied scroll-shaped shields, with chased foliage borders and small panels of wave ornaments at the angles—10 in. high—London hall-mark 1737; with them are a pair of nozzles, by George Wickes, whose mark was entered 1739

Dr

See Illustration

68 12 105/

24. 15. 5 258 A PAIR OF WILLIAM III. TABLE-CANDLESTICKS—9 in. high, $6\frac{7}{8}$ in. diam. —London hall-mark 1698—maker's mark H.N. in shaped shield

38 2 13/

The bases are large, tripartite, and of convex section in the centre, embossed and fluted with spiral bands, finishing in annular impressions, above which are stamped acorn-like ornaments, the mouldings above and below composed of simple gadrooning; the stems shaped as fluted columns, gadrooned nozzles

Esher

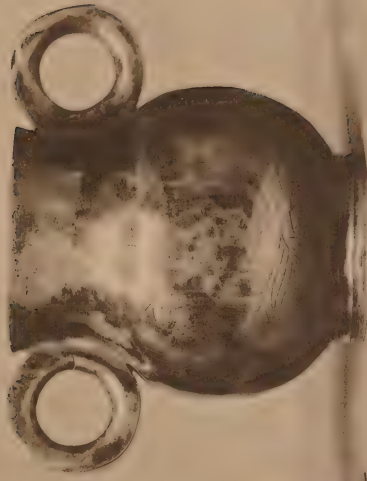
608. 9. 0 259 A WILLIAM AND MARY CAUDLE-CUP, with plain oviform body, and massive handles of annular form, the body engraved with a shield-of-arms and feather mantling, also inscribed COLL. REQ. OXON, applied ring foot of simple moulding— $4\frac{1}{8}$ in. high, greatest diam. $6\frac{1}{2}$ in.—London hall-mark 1690—maker's mark J.A. monogram in a shaped shield

Kemp

14 9 430/

See Illustration

260



260.



270.



259.



- 260 THE COMPANION CAUDLE-CUP, similarly en-
graved, 1690—*same maker's mark* oz. dwt. 13 17

See Illustration

261 A WILLIAM AND MARY VASE AND COVER

—22 $\frac{3}{4}$ in. high—*London hall-mark for 1692*—made

by Antony Nelme 167 4

1086.16.0

It is of inverted pear-shape form, with a dome cover, surmounted by a cone; the entire surface is boldly embossed and chased with the most elaborate scrollwork, introducing oval medallions containing profile portraits of Roman Emperors; the medallions are supported by seated classical figures; whilst between them are three large oval panels, containing the following compositions from Roman history: The Finding of Romulus and Remus, Quintus Curtius leaping into the Pit, and Æneas carrying his father Anchises from the burning Troy; above these panels are masks and festoons of laurel foliage, and below monster heads and swags of fruit and flowers; on the neck and base are duplicated mouldings of acanthus leaves

See Illustration

Durlacher

- 262 A CHARLES II. PLAIN BEAKER, with reeded moulding
around the lip and foot—6 in. high—*London hall-*
mark 1682 13 10

6.15.0

10/2 Pm's

- 263 A CHARLES II. TANKARD, with nearly cylindrical body,
bold S-shaped handle, and simple flattened cover—
London hall-mark 1667, maker's mark T.A. with a
mullet and two pellets below—5 $\frac{1}{2}$ in. high 16 3

181.13.9

It is devoid of ornamentation save for an engraved shield-of-arms with feather mantling upon the cover and the following inscription upon the body: "THE GIFT OF THOMAS SANDERS TO THE MAIOR BAILYSS AND COMONALTY OF THE CITTIE OF OXON FOR YE USE OF YE MASTER AND WARDENS OF THE COMPANIE OF TAILORS INCORPORATED IN YE SAME CITTIE IN YE TIME OF FELIX RIME, MASTER, RICHARD COTTON AND FARDINANDO SEABORNE WARDENS"—1668

J. Phillips

oz. dwt.

199. 10. 9
- 264 A CHARLES II. BOWL OR BASIN, with reeded border, boldly incised in the centre with circular panel containing the figure of a Chinese or Tartar General, exotic birds, insects and palm foliage; the same ornamentation is repeated around the border; on the base is engraved the following inscription: "*This Bason held the consecrated water, wherewith was baptized, May the 29th, 1697, Elizabeth, the only daughter of Sir Thomas Poweil, of Broadway, Bart., by Elizabeth his first wife*"—16 in. diam.—London hall-mark 1683, maker's mark I.I. with a fleur-de-lys below—probably that of John Jackson

46 19

344. 11. 3
- 265 A CHARLES II. TANKARD AND COVER, with almost cylindrical body, and small applied moulded foot, flat cover, with slightly bombé top and straight rim; large and simple handle, attached to the top of which is the hinge; the billet is shaped as a lion couchant; around the base of body is embossed an ornamentation resembling duplicated acanthus leaves placed one upon the other, and upon the lid a conventional wreath of laurel foliage, executed in low relief—London hall-mark 1681, maker's mark I.C., with a mullet beneath in trefoil-shaped shield, repeated on the cover and on the body

37

5

This maker's mark is recorded in Cripps, 6th edition, page 389

See Illustration

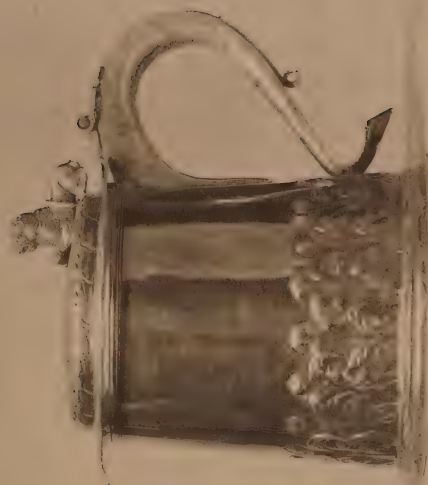
88. 0. 0
- 266 A CHARLES I. GOBLET—4½ in. high—London hall-mark 1638, the maker's mark I.H.

3 14

The bowl is of inverted cone form, engraved with a coat-of-arms surrounded by a wreath, and the following inscription: "THE GIFT OF JOHN HARRIS, WITH A FELLOWE TO THIS BOLE, ELECTED MASTER OF THE COMPANY OF TAYLERS, JULY 1, 1639, TO THE MAIOR, BAILIFFES AND COMUNALTIE OF THE CITIE OF OXON FOR THE USE OF THE MASTER AND WARDENS OF THE COMPANY OF TAYLERS"—on baluster stem and circular foot



251.



265.

- 85.0.0 267 A COMPANION GOBLET—*London hall-mark* 1640, maker's
mark T.V. with a mullet below in heart-shaped shield 3 15 Cot
- 143.15.0 268 A CHARLES I. TAZZA, of saucer form, with flattened
rim and scalloped outline, and with short splayed
foot; in the centre is embossed a rosette-like form,
from which radiate rope-pattern lines; beneath are
engraved the initials B.M.M.— $9\frac{3}{4}$ in. diam., $2\frac{1}{2}$ in.
high—*London hall-mark*, 1638, maker's mark G.R.
linked in a shaped shield 11 10 250/
- 79.0.6 269 AN ELIZABETHAN DOUBLE GOBLET, the base forming
also a double drinking-bowl, plain baluster stem,
the bowl engraved ROBERT MYHALL— $5\frac{1}{2}$ in. high—
Norwich hall-mark; maker's mark, the imperial orb in
shaped shield, late 16th Century 5 9 290/
- 423.0.0 270 AN ELIZABETHAN BEAKER AND COVER, shaped as a
truncated cone, with vertical bands, alternately
engraved with an interlaced zigzag ornament and
sprays of leaves and bands of plain polished surface,
on which are three simple maple-like leaves—
 $6\frac{1}{4}$ in. high—*London hall-mark*, 1572, maker's mark
H.S. linked in a shaped shield—probably Henry
Sutton—see Cripps, 'Old English Plate' 11 15 720/
- The base is an applied moulding, introducing a narrow
band of egg-and-tongue ornament, and with two delicate
wave lines in relief; a narrow band, with a like form of
ornamentation, is applied $1\frac{1}{4}$ in. from the lip; the cover
repeats the ornamentation; it finishes in a flat seal-like knop
See Illustration
- 92.0.0 271 AN ELIZABETHAN CHALICE AND PATEN—7 in. high
by $3\frac{1}{2}$ in. diam.—*London hall-mark* 1576, maker's
mark T.B. 16 13
- The bowl is cylindrical, widening slightly at the lip, the
stem beaker-shaped with flattened knop and double circular
foot; around the centre of the bowl is an interlaced band of
strapwork containing formal scrolls; this is again repeated
upon the cover, which also bears the date 1577; the knop
engraved with short lines
- St Phillips
Rodgkins
Ganard

50. 0. 0. 272 A PAIR OF TABLE-CANDLESTICKS, with square-shaped bases and column stems, embossed and chased with floral and scroll ornaments, spiral bands upon the stem, the whole of the groundwork filled in with an opaque turquoise enamel— $5\frac{1}{8}$ in. high—*English work, second half of the 18th Century*

C. Davis

55. 0. 0. 273 A BLACK-JACK— $9\frac{1}{4}$ in. high—*English, 17th Century*

The cover and rim mount are of silver, chased with leaves around the edge of the rim; into the cover is inserted a medallion of Oliver Cromwell, dated 1658; around are inscriptions; applied to the body is a disc of silver, engraved with a shield-of-arms

S

200. 0. 0. 274 AN ELIZABETHAN STONEWARE TIGER-PATTERN JUG, with cover, billet, rim and foot-mount of silver— $8\frac{1}{2}$ in. high, greatest width 5 in. diam.—*London hall-mark for the year 1566, maker's mark, a bull's head erased, the crowned leopard's head, and the lion passant stamped upon the coin*

The base mount stamped with an egg-and-tongue ornament, finishing in an scalloped edge, which attaches it to the jug; the rim mount— $1\frac{1}{4}$ in. wide—engraved with two bands of strapwork, interwoven, containing delicate leaf and scrollwork; the billet, which is chased in relief with a lion's mask, is hinged to a nearly rectangular block, attached to the handle, twice engraved with the date 1566; the cover embossed with a radiating fluting, enlarged towards the rim, divided by narrow bands of scale ornaments on ground semée with dots

See Illustration

Carrington

ENGLISH SILVER-GILT PLATE
OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH
CENTURIES.

on. dwt.

10. 3. 0 275 A SET OF SIX COFFEE-SPOONS, delicately engraved
with Cupids, pastoral scenes and flowers, and each
engraved with a cock as a crest, by P. Daniell, of
London, circa 1775 2 18

Crichton
70/-

4. 17. 2 276 A SET OF FOUR WINE-LABELS, each finely chased with
bunches of grapes, and with a festoon of drapery on
which is pierced the name WINE—London hall-mark,
1819 7 4

Crichton
13/6

25. 11. 0 277 A TEA-POT, standing on four small mask feet, embossed
and chased with scrolls and shields on matted ground-
work, the cover surmounted by a spray of flowers
—7 in. high—London hall-mark, 1839 19 15

36/-
Lyon

17. 14. 6 278 A GEORGE IV. CREAM-JUG, with slightly fluted body,
and a handle resembling the foliated branch of a
tree; the surface is elaborately embossed and
chiselled with spirited scrollwork and branches of
flowers upon a groundwork that is slightly matted
—on three scroll feet—by Paul Storr—5 in. high—
London hall-mark for 1820 9 17

S
36/-

oz. dwt.

68. 16. 0
279 A GEORGE II. TEA-KETTLE AND STAND: the body is oviform, with hinged scroll handle with an ivory grip; the stand finishing in cockleshell-shaped feet; the entire body of the kettle is elaborately engraved with harvest scenes, landscapes and scrollwork, simple cable-pattern mouldings on the stand— $10\frac{3}{4}$ in. high—London hall-mark for 1756, maker's mark P.T.

Jewier

37 5 $3\frac{1}{2}$

78. 0. 0
280 A PAIR OF GEORGE III. TWO-HANDLED CUPS, of campana shape, the body finely embossed and chased with long branches of hop foliage of a matted ground; the handles are formed of the interlaced stems of the hop foliage—the base fluted—by Paul Storr, 1817

Dr

30 0 $5\frac{1}{2}$

65. 0. 0
281 A CHARLES I. GOBLET, entirely gilt— $5\frac{1}{2}$ in. high, the bowl $3\frac{5}{8}$ in. diam.—London hall-mark for 1626 (?), maker's mark indistinct

5 0

Shallow bowl, embossed and chased with draped female masks in cartouches, between which are suspended groups of fruit and foliage on a groundwork of dotted lines; the stem is of slender baluster form, resting on a slightly convex foot; chased round the edge with a band of egg-and-tongue ornament

Spink

See Illustration

330. 0. 0
282 A JACOBEOAN GOBLET, entirely gilt— $9\frac{1}{4}$ in. high, $4\frac{1}{2}$ in. diam.—London hall-mark for the year 1604, maker's mark, the interlaced letters M.W.

21 8

The bowl is nearly cylindrical, with widening lip and bulbous base, the lower half engraved with formal running foliage and bunches of grapes upon a matted ground, bordered at the top by plain raised mouldings, and beneath by a narrow ladder band; vase-shaped stem with large egg-and-tongue ornaments and interlaced ribands; the foot, shaped to a concave section, incised with alternating fruit and acanthus leaves upon a matted ground

L. Phillips

See Illustration



282.



285.



132.

286 AN ELIZABETHAN STONEWARE JUG (probably Cologne

ware), with cover, billet, rim and foot of silver-gilt— $9\frac{3}{4}$ in. high, greatest width 5 in.—London hall-mark for the year 1558, maker's mark, C.A. linked. This mark is noted by Cripps, 3rd edition, p. 568, as being on the mount of a jug in the Staniforth and Franks Collections; the crowned leopard's head and the lion passant repeated upon the rim, foot and cover *Spink*

The base mount simply moulded with small duplicated ornaments, finishing at the top in the outline of strawberry-leaves, which, being bent over, attach it to the jug; the rim mount— $1\frac{1}{8}$ in. wide—is stamped with a strapwork design, in the centre of which is the small figure of a nude man; this shaped design being many times repeated, forms a frieze; the billet, which is hinged to a rectangular block attached to the handle, is shaped as the bifrons bust of a woman, in slashed costume; the cover is finely embossed and chased with figures of Satyrs supporting by the horns, grotesque masks, from the ears of which hang festoons of drapery, on which are bunches of fruit and flowers; the handle at the top is shaped as a small statuette of Saint George, accomplished in classic armour

See Illustration

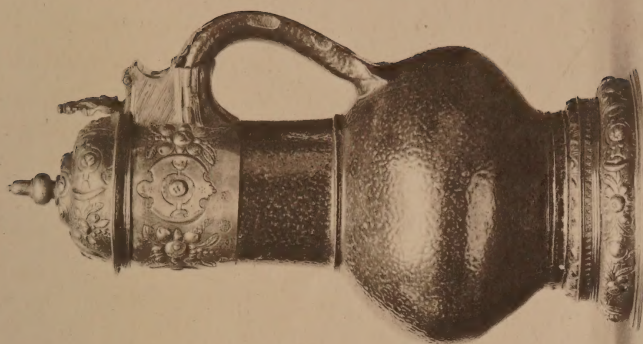
287 AN ELIZABETHAN STONEWARE TIGER-PATTERN

JUG, with silver-gilt cover, rim, billet and foot— $9\frac{1}{2}$ in. high, greatest width $4\frac{3}{8}$ in.—London hall-mark for the year 1588, maker's mark, the monogram C.B.; the crowned leopard's head and the lion passant repeated on the cover, rim and foot *Spigham*

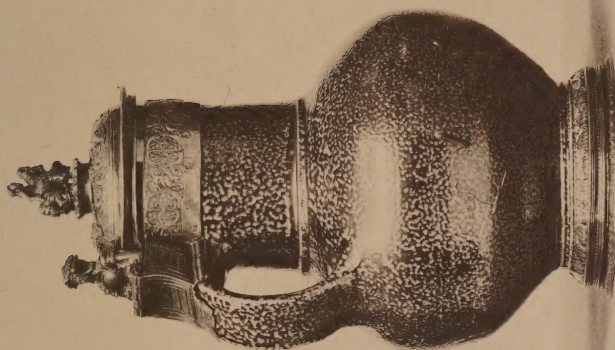
The base mount has embossed and chased, upon a moulding of convex section, alternate strapwork, cartouche and smaller oval bosses linked with swags of fruit and flowers; it finishes in a zigzag edge which is bent over, and attaches it to the jug; the rim mount— $1\frac{1}{2}$ in. wide—embossed and chased with three strap-bordered shields, between which are groups of fruit and flowers upon a groundwork worked to a matted surface; the billet chased as a bifurcated mermaid, hinged to a rectangular block attached to the handle; the cover is domed and decorated in a like manner to the neck mount; it finishes at the top in an acorn-shaped handle

See Illustration

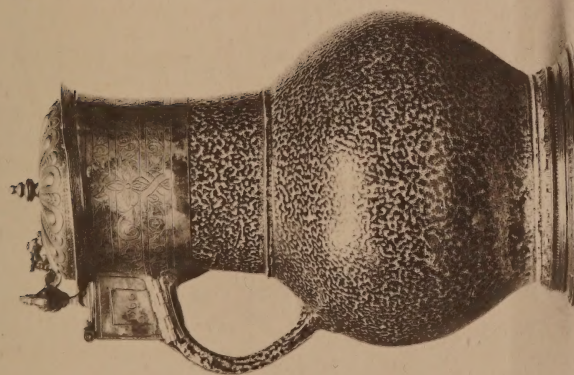
FINIS



287.



286.



274.

